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THE LIFE AND CHURCH MUSIC OF DUDLEY BUCK (1839-1909)

A DISSERTATION

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By

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Dr. Allen M. Garrett as director
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Robert Ricks as readers.

PREFACE

The prominent position which Dudley Buck held as a composer in the American musical world of the 19th century is, in itself, sufficient reason to undertake a study of his life and work. From the beginning of the last quarter of the 19th century to MacDowell's appearance upon the American musical scene, Buck, along with J. K. Paine, was regarded as chief among American composers. With the death of MacDowell early in 1908, and until his own death late in 1909, Buck was again recognized by many as foremost among living American composers.

Buck's significance, however, lies not only in his prominence as a composer, but also in the strong, positive influence that he exerted upon many facets of America's music and musical life. In addition to his work as a composer, Buck contributed significantly to America's music through his career as a concert organist, his work as a teacher and pedagogue, and through the attention that he directed toward elevating the standards of the music profession in America.

During Buck's career as a concert organist, there were other organists such as J. K. Paine and B. J. Lang whose technical proficiency probably equalled that of Buck; however, Buck's significance lay in the pioneer work that he accomplished in that field. Buck, as the first competent American organist to tour extensively, brought organ programs of musical worth to many parts of the country for the first time. His inaugural work with organ recitals has been compared to the work of his friend Theodore Thomas who brought many cities their first orchestral concerts.

Buck was also influential as a teacher and pedagogue of both the organ and composition. A considerable number of his students including H. R. Shelley, F. G. Gleason, and R. Huntington Woodman became successful organists and composers. However, a much larger number of students who never saw Buck came under his influence through his pedagogical articles and methods such as his Studies in Pedal-Phrasing (1895), which is still in use.

Less tangible, but just as significant as Buck's other musical activities, was his constant concern with raising the level of his profession in America. Buck gave almost unlimited support to any organization or activity that had as its purpose the advancement of the profession. Such support ranged from his controversial rejection of the degree of Doctor of Music from Yale to his participation in the founding of the American College of Musicians and the American Guild of Organists.

Because of the present incomplete state of research in the field of 19th-century music, any final judgment of the importance of Buck's contribution to America's music would be premature. However, any such judgment would be incomplete if it did not include an evaluation of the aspects of his musical life mentioned above in addition to his work as a composer.

I would like to thank the following people and recognize the following organizations and institutions whose help was vital to the completion of this dissertation.

The following institutions, organizations, and the people associated with them were especially helpful in my research: The Library of Congress, particularly the staff of the Reference Section of the Music Division; The New York Public Library, Mr. Richard Jackson of the Americana Division; The Newberry Library of Chicago, Mr. Donald W. Krummel; The Boston Public Library, Mrs. Ruth Bleeker; The American Academy of Arts and Letters Library, Miss Joanne LeGoff; The Watkinson Library of Trinity College, Mrs. Marian Clarke; The Sibley Music Library, Mrs. Elizabeth Henderson; The New England Conservatory Music Library, Miss Carol Walden; The Duke University Library; The Brooklyn Public Library; G. Schirmer Inc., Mr. Bud Foy; Theodore Presser Company, Mr. Nick Elsier; The Long Island Historical Society, Mrs. Harriet Stryker-Rodda; The Connecticut Historical Society, Mrs. Doris B. Cook; The Chicago Historical Society; The Harvard Musical Association, Mr. Albert C. Sherman; and The Handel and Haydn Society, Mr. Howard Beal.

I would also like to thank the following individuals for their valuable contributions: Mr. Harry Eskew, New Orleans Baptist Theological Seminary; Mr. Robert Bruce Whiting, Philadelphia; Mr. Dave Burchunk, Silver Spring, Maryland; Mr. William Miller, University of Illinois; Sister Mary Cecilia Hilferty, The Catholic University of America; Mr. Charles Ennis, Brooklyn; Mr. Mason Martens, New York; Mrs. Ward M. Lowens, New York; Captain Robert Jones, Church Army in the U.S.A.; Mrs. Howard L. Shock, Brooklyn; Mr. John A. Mason, Trinity College, Hartford, Connecticut; and Mr. Conrade Bernier, Catholic University of America. My special thanks is extended to George L. Knight, Pastor of the Lafayette Avenue Presbyterian Church in Brooklyn for extending his hospitality and leading me to many sources of information around Brooklyn.

This dissertation could not have been completed without the help of the Buck family, including Mrs. Dudley Buck Sr., daughter-in-law of the composer, who provided photographs and valuable first hand knowledge of the composer, and the composer's grandson, Dudley Buck, and his wife, who allowed me access to a number of the composer's letters and manuscripts and extended many other courtesies as well.

Finally, I would like to recognize and thank my committee, Dr. Robert Ricks for his careful reading and criticism of the text, Dr. Ruth Steiner for overseeing the writing of the dissertation and providing valuable criticism and encouragement, and Dr. Allen Garrett whose interest, concern, and guidance gave me the necessary impetus to undertake and complete this dissertation.

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PART I

DUDLEY BUCK'S LIFE AND CAREER

(1839-1909)

INTRODUCTION

Genealogical Background

According to the biographical and genealogical sketch by Albert Henry Buck entitled The Bucks of Wethersfield, Conn. and the families with which they are connected by marriage,[1] the first Dudley Buck in the composer's line was the composer's father--the youngest son of Daniel and Sarah Saltonstall Buck. The "first" Dudley Buck married Hetty G. Hempstead, daughter of John Hempstead of Hartford, on September 25, 1827, and had three children: George (b. September 16, 1830), Mary (b. September 8, 1832), and the "second" Dudley Buck, who was born June 5, 1834, and died a year and a half later. Mrs. Hetty G. Buck died late in 1836.

The composer's father then married Martha C. Adams, daughter of Nathaniel Adams of Portsmouth, New Hampshire, September 12, 1837. Their children were James (b. November 17, 1840; d. July 20, 1842), and the third Dudley Buck, the composer, who was born March 10, 1839. The composer went on to name one of his sons Dudley, and a grandson and great-grandson also bear the name, bringing the number of related Dudley Bucks to six.

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[1] Albert Henry Buck, The Bucks of Wethersfield, Conn. and the families with which they are connected by marriage, a biographical and genealogical sketch (Roanoke, Va.: The Stone Printing and Manufacturing Co., 1909), pp. 96-98.

Musicians are likely to confuse only two of the six Dudley Bucks because the composer Dudley Buck (1839-1909), the subject of this dissertation, and his son Dudley Saltonstall Buck (1869-1941), the prominent voice teacher, were the only professional musicians in the Buck family. The two Dudley Bucks in the music profession were almost inevitably confused, and in the following passages written to his son, the composer expresses concern over the differentiation of his and his son's name:

> Are you sure it is advisable to drop the S. in your name? . . . The S is certainly more individual not to speak of its aristocratic origin--and when the time comes for you to drop the Jr. it might make some confusion about compositions of mine etc.[1]

The following was written by the composer to his son after his son had discontinued using his middle name:

> I want you to *insist* upon the name of D. B. *Jr.* in newspapers and announcements. I am not prepared to surrender my identity as yet, and right is right: besides it produces misunderstandings & confusion where you don't hear of it.[2]

Present-day confusion between the two Dudley Bucks, the composer and his son, usually originates either from the fact that the composer signed his compositions and articles Dudley Buck, Jr. until the death of his father in 1867, or from the fact that the composer's son was the author of several articles on vocal music, for example, "Choir Development since 1876" by Dudley Buck, Jr., which appeared in the MTNA Proceedings XXIII, 1928, pages 67-80.

---

[1] Letter from Dudley Buck, Brooklyn, August 17, 1894. (BFP)

[2] Letter from Dudley Buck, Brooklyn, September 21, 1897. (BFP)

For purposes of clarity in this dissertation, the composer will be referred to consistently as Dudley Buck and his son as Dudley Buck, Jr., a consistency to which neither the composer nor his son adhered during his lifetime.

Early Life and Career to 1869

Material relating to Buck's life before he reached the age of thirty and attained a modest degree of musical success is severely limited. Before 1870 there were few references to Buck in the musical press, and any personal memorabilia relating to the first thirty years of his life which might have been retained by his family were destroyed along with the rest of his possessions in the Chicago fire of 1871.

Because of the scarcity of information pertaining to the early part of Buck's life and career, any account of this period must either remain incomplete or be based upon second-hand information. There are a number of articles and reviews from which to choose a summary of Buck's early life and career. Each of the articles contains essentially the same information, and every article of any length contains some errors.

The article "Dudley Buck" which was written by Henry Frederick Reddall for The Twentieth Century of January 1890 will be used to outline Buck's early life and career. Reddall's article was chosen to complete the early part of Buck's biography because Reddall was a close friend and associate of Buck at the time the article appeared, and it seems likely that the biographical data in the article would have received Buck's approval, at least unofficially, especially since Reddall re-used some of the same information in subsequent articles which appeared in the Brooklyn Eagle and the Musical Courier. The association between Buck and Reddall is established by the following passages from correspondence between Buck and his son. The first selection was written in 1890, the year in which the article by Reddall appeared in The Twentieth Century:

> Tonite Reddall comes to dinner, and we are to have a long session over a book of his "National Airs of all Nations." . . . I edit the music and pocket a good commission I trust later. He is also on the track of material out of which he thinks I can write a big new libretto for a dramatic cantata. He is a useful man for me to know.[1]

The second selection comments upon an informal discussion group which Buck occasionally convened:

> Last evening there was a session of the "Sunday Night Club" --Present--Parsons, Ives, and Reddall all "good friends and true."[2]

The text of the initial five paragraphs of the article "Dudley Buck" by H. F. Reddall is here transcribed in its entirety with the interpolation of the available first-hand information which pertains to the early period of Buck's life and career:

> Dudley Buck was born in Hartford, Conn., March 10, 1839. His father, Dudley Buck, Sr., was a prominent shipping merchant, at that time principal owner of a line of steamers plying between Hartford and New York. It is worthy of note that one of his steamboats towed the Monitor from New York to Fortress Monroe when she put to sea to fight the Merrimac.
>
> Young Dudley was intended for a commercial career. The late J. R. G. Hassard calls attention to the curious parallel between the boyhood of our American musician and that of

---

[1] Letter from Dudley Buck, Brooklyn, October 7, 1890. (BFP)

[2] Letter from Dudley Buck, Brooklyn, September 17, 1894. (BFP)

> Hector Berlioz.[1] "The French composer was intended for a doctor; and although his parents were willing that he should amuse himself a little with music, they looked upon art as a highly objectionable career. Berlioz taught himself to play on an old flageolet which he found in an odd corner of the house, and afterward discovering among some ancient books Rameau's Treatise on Harmony, he spent many a night in the secret study of thorough-bass. When his father, unable to bear the shrieking flageolet any longer, made him a present of a new flute as a palliative, the lad was already something of a performer. Dudley Buck likewise began his musical studies alone. He borrowed a work on thorough-bass from one of his father's clerks, and began to struggle, as best he might, with its old-fashioned technology." Piano he had none, that instrument not having then become the household necessity of today, even in well-to-do families. In withholding a piano for the time his father's argument well illustrates the average New England merchant's view at that epoch; viz., "If I had a daughter, there would be some sense in it." Tempora mutantur. He was made happy for a little while by the loan of a flute belonging to one of his schoolfellows, but, more considerate than his French prototype, he used to retire into the branches of a cherry-tree for practice. At the age of 12 or 13 he received a flute of his own as a birthday gift, and there was no little astonishment in the family when it appeared that he already knew how to use it. To the flute, after a while, was added a "melodeon" (the predecessor of the modern cabinet organ), on which the boy taught himself to play some masses of Haydn and Mozart, and sundry choruses of Handel.

According to an interview conducted during May 1966 with Mrs. Helen B. Buck, the composer's daughter-in-law, Dudley Buck stated that he had learned to play the melodeon (American organ) through practicing upon a mock instrument of his own construction. This fact is supported by a letter which Buck received from his long-time friend C. H. Parsons:

> I struck another old friend of yours . . . it was Allan Bourne of Hartford. He says that he used to be your playmate and well remembers a fake organ that you rigged up at your house before you had ever tackled the melodeon. Do you

---

[1] John R. G. Hassard was William H. Fry's successor as music critic for the New York Tribune. The source of the quotation by Hassard has not been located.

> remember him? [In the margin Buck penciled the following reply: "The most intimate chum, both aged 10 to 12 yrs. D. B."][1]

The Reddall article continues:

> At last, when he was 16 years old, he reached the possession of a piano, and was permitted to take twenty-four lessons from a teacher in Hartford, W. J. Babcock. About the same time he entered Trinity College, Hartford, and while he was a student there he played the organ in St. John's Episcopal Church, for which service he received a modest stipend, his first musical earnings.

In the Trinity College Calendar printed in 1856 and covering the academic year 1855-56, Dudley Buck was listed as a freshman residing at 43 Ann St. He is listed as a sophomore in the 1857 Calendar for the academic year 1856-57; however, there is no listing of Buck in the Calendar for the academic year 1857-58 or subsequently.[2] The Reddall article continues:

> His parents, finally becoming convinced that nature intended him for a musician, wisely determined that, so far as in them lay, he should be a good one. Accordingly, in 1858 he left college, being then in his Junior year, and went to Europe for a thorough musical education. At the age of 19, therefore, we find him a student of the famous Leipsic Conservatory along with Carl Rosa, Arthur Sullivan, John Francis Barnett, Walter Bache, Franklin Taylor, S. B. Mills, Madeline Schiller, and others who have since become distinguished. His teachers of harmony and composition were the venerable Moritz Hauptmann, one of the most eminent theorists of our time, and Ernst Friedrich Richter, whose writings are held in the highest esteem. He studied orchestration under Julius Rietz, the friend of Mendelssohn, and the successor of that master in the direction of the Gewandhaus Concerts. He studied the pianoforte under Moscheles and Plaidy. To perfect his knowledge of the organ he went to Dresden, and put himself under the care of Johann Gottlob Schneider, one of the greatest of masters, an organist of the

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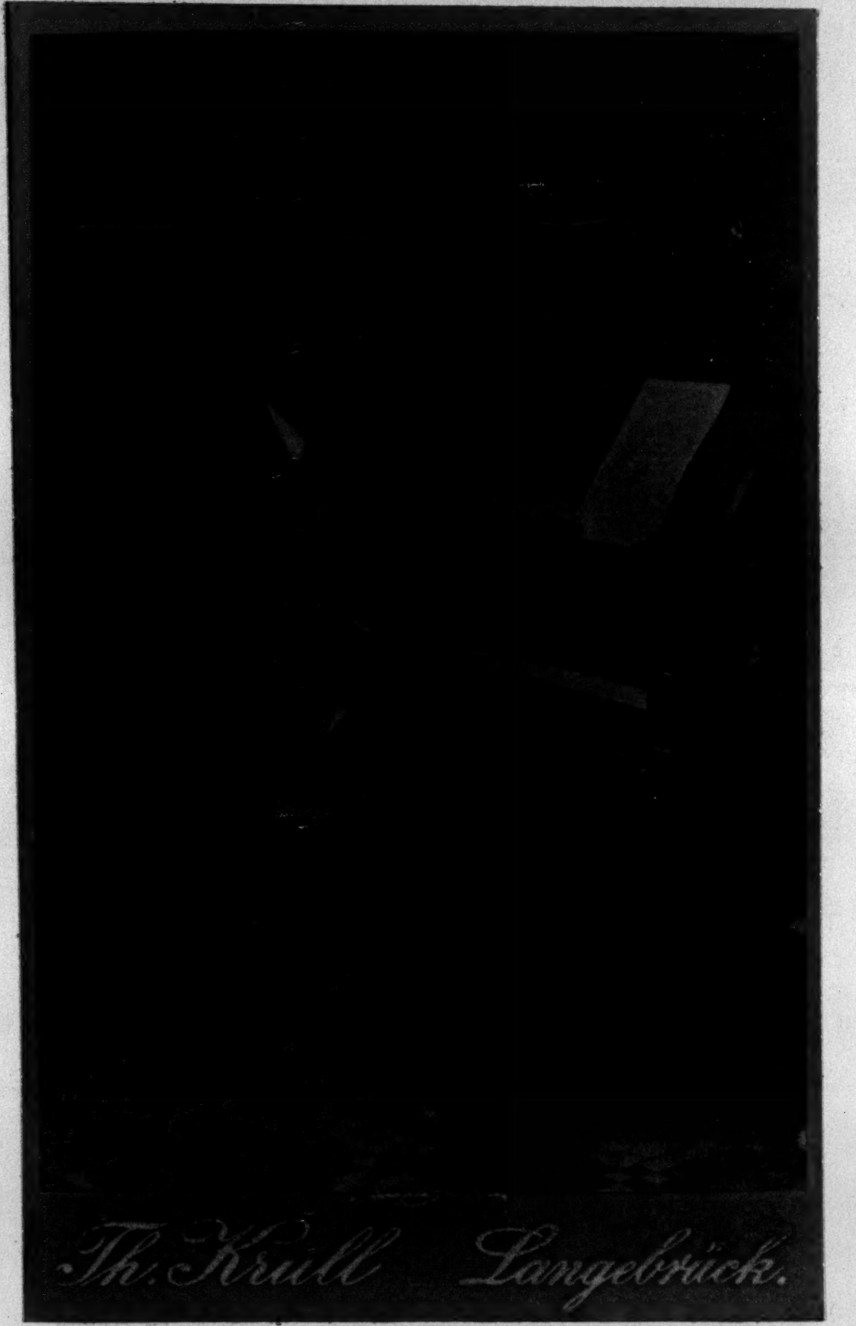
[1] Letter from Charles H. Parsons, New York, January 30, 1906. (BFP)

[2] Trinity College Calendar (Hartford: Press of Case, Tiffany and Co., 1856-60), passim. (TCF)

PLATE I


Th. Krull Langebrück.

DUDLEY BUCK (1860)

> strict school, in whom lived the old traditions. Rietz removed to Dresden about the same time, having been called thither as conductor of the Royal Opera and Symphony Concerts. Thus our young countryman was enabled to continue his lessons with one of the best of his Leipsic masters, while he pursued his organ studies under Schneider. While in Dresden he frequented the opera both before and behind the scenes, thus gaining a technical knowledge of both vocal and orchestral effects which has stood him in good stead in subsequent compositions. After three years in Germany he spent a year in Paris, adding to his general musical knowledge and making the acquaintance of artists and composers, and in December, 1862, came home.

The Musical Independent, in speaking of the Buck-Schneider relationship, stated that Schneider "had very few pupils in his old age, as his pension was sufficient for his simple wants. Among the most famous of these are Mr. William Mason, who took lessons of him only for a short time, and Mr. Dudley Buck. Mr. Buck almost exactly reproduces Schneider's 'quiet and unobtrusive style of pedal playing.'"[1] The Reddall article continues:

> Mr. Buck's mother died very soon after his return from Europe, and being naturally loth to leave his father in his old age he settled down for a season in his native city. Almost immediately he was waited on by a committee from the North Congregational Church, famous as the scene of Dr. Horace Bushnell's labors, and invited to become its organist. He accepted the post, pupils gathered around him, and hence ensued a longer stay than had been at first contemplated--until early in 1869. Dudley Buck, Sr., died in 1867.

Two of Buck's organ students in Hartford who reached some degree of musical distinction in later life were Clarence Eddy, the concert organist, and Frederick Grant Gleason, who was better known as a composer than as an organist. A receipt dated December 11, 1867, among the F. G. Gleason papers at the Newberry Library in Chicago shows that Gleason paid Buck $20.00 for instruction and $7.10

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[1] "Reminiscences of John Schneider, the Great Organist," *The Musical Independent*, July 1870, p. 102.

PLATE II

DUDLEY BUCK (1865)

for music from September 20 to November 26, 1867. In one of his letters to Gleason, Buck mentions that "it was very nice in Eddy and yourself to recognize the one who first started you,"[1] and in another letter to Gleason he states "I thank you for your kindly remembrance of me as having been one who so to speak, 'laid your musical keel.'"[2]

The Reddall article continues:

> Mr. Buck first became known to the country at large mainly through the memorable series of organ concerts which were begun in 1864. These introduced him to the public in the dual capacity of performer and composer. During the next fifteen years he played in almost every city of importance and in many of the smaller towns. It is a noteworthy fact that the organ selections were of the highest order of musical merit, even when given in so-called "country towns." One of his most distinguished colleagues says: "He had a peculiar gift of making so-called 'classical' pieces interesting to the average audience."

Seven programs exist from two series of organ concerts which Buck gave in Hartford in 1865-66. The first series of six weekly concerts, which ended January 20, 1866, was given at the North Congregational Church where Buck was the organist. The second series of five weekly concerts which ended November 3, 1866, was presented at the South Congregational Church. Buck's organ repertory will be discussed later in the paper; however, in support of Reddall's statement that the programs were of high quality it may be pointed out that all but one of the seven programs contained a different Bach fugue, and all seven included other original organ music of high quality.

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[1] Letter from Dudley Buck, Brooklyn, July 1879. (FGG)

[2] Letter from Dudley Buck, Brooklyn, May 23, 1897. (FGG)

Undoubtedly Buck performed outside of Hartford since an unidentified clipping from a Boston periodical probably dated prior to 1867 has the following entry in a column entitled Amusements This Day and Evening:

> The Great Organ will be played today by Mr. Dudley Buck, jr., of Hartford,--a stranger to Boston musical audiences, and to the organ.

In 1867 Buck had the Johnson Co. of Westfield, Massachusetts, build the first of two studio organs which he was to own during his life. According to the glowing report in the Courant, the organ was "unquestionably superior in its voicing and general appointments to any organ in this city." The organ was placed in a room "which Mr. Buck has had fitted up in his house for the use of his pupils and for private musical parties."[1] (See Plate III.) The organ's specifications will be listed in the next chapter.

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[1] "An American Organ,--Hartford, Connecticut," Choir and Musical Record, July 27, 1867, p. 21.

CHAPTER I

DUDLEY BUCK--THE ORGANIST

(CHICAGO, 1869-1871)

The Personal Column of The Musical Independent, May 1869, p. 212, contains the following notice: "Mr. Dudley Buck the distinguished organist has come to Chicago to reside," and accordingly Buck is listed in the Chicago city directory of 1869 as a music composer and organist residing at 39 Cass street.[1] Although Buck successfully engaged in several musical activities such as conducting and composing up to and including his years in Chicago, he was primarily known as an organist.[2]

In Chicago Buck assumed the position of organist and director of music at St. James Church. According to a contemporary report in The Musical Independent, "he has a poor organ, but a good salary. His audience is eminently a fashionable and recherché one."[3]

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[1] Richard Edwards, Edwards' Annual Director to the Inhabitants, Institutions, Incorporated Companies, Manufacturing Establishments, Business Firms, etc. in the City of Chicago for 1869-70 (Chicago: R. Edwards Publisher, 1870), p. 236.

[2] A program: Grand Concert, Allyn Hall, Hartford, Connecticut, January 10, 1865, which listed Dudley Buck as conductor testifies that he was active in that field, while an article in The Musical Independent, September 1870, p. 138, counts Buck among America's foremost composers of church music and organ music as well. (FHJ)

[3] The Musical Independent, June 1869, p. 244.

Buck did not have a "poor organ" for long. In 1870 William A. Johnson built an organ for St. James valued at $12,000, which Buck through his friendship with Mr. Johnson was reported to have procured for a cost of $7,000 plus the old organ. The organ was built to Buck's specifications including a "patent pneumatic attachment which made the action as 'easy as a piano.'"[1]

Buck's intercession with Johnson on behalf of St. James to obtain a reduction in the price of the new organ is not surprising since Buck, besides being a friend of Johnson, was unquestionably one of his better patrons. The organ at St. James was the third Johnson organ which had been purchased under Buck's supervision.

The Studio Organs of Dudley Buck

The first organ which Johnson built for Buck was the organ which Buck had installed in his Hartford studio. The organ was a modest, two-manual instrument built to the following specifications:

Compass of Manuals, CC to A in Alto, 58 notes.
Compass of Pedals, CCC to Tenor F, 30 notes.

Great Organ.

Open Diapason	58	pipes.
Melodia	58	"
Suabe	58	"
Mixture (3 ranks)	172	"
Clarionet	46	"

Swell Organ.

Open Diapason	46	pipes.
Salicional	46	"

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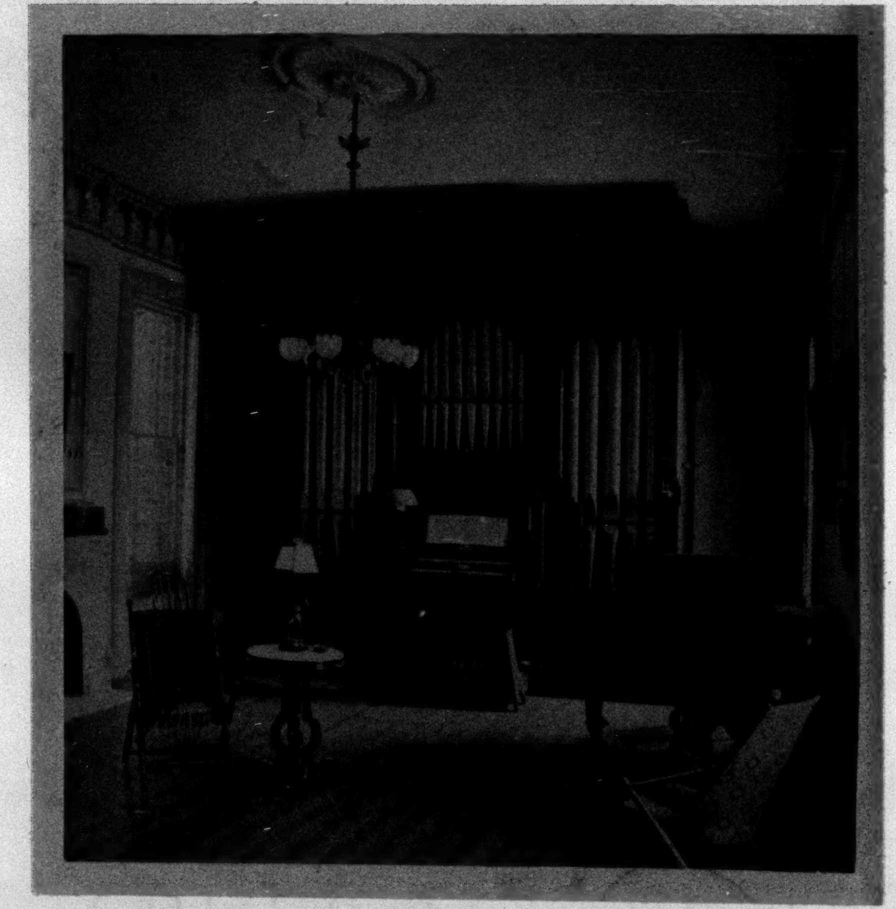
[1] Massey Hamilton Shepherd, Jr., History of St. James Church Chicago, A.D. 1834-1934 (Chicago: Privately Printed, 1934), p. 60.

PLATE III



MUSIC ROOM OF MR. DUDLEY BUCK (HARTFORD, CONNECTICUT, 1868)

Stopped Diapason, Treble and Bass..	58 pipes.
Principal..........................	58 "
Trumpet, Treble and Bass...........	58 "
Pedal Bourdon......................	30 "

Total number of Pipes, 688.

MECHANICAL MOVEMENTS.

Great to Swell
Swell to Pedal
Great to Pedal
Pedal Check
Engine
Ratchet Swell Pedal
Three Combination Pedals
Pedal to Leaf Turner*

*A patent leaf-turner, invented by Mr. Clapp, of the firm Clapp & Burdick, of this city, and sold by that firm, is used. This is turned by a pedal, and is quite an ingenious contrivance, capable of being applied to a piano, as well as an organ.[1]

A unique feature of the organ at that time was the hydraulically powered blower. The "motor," which ran from water pressure of twelve to twenty pounds per square inch, consisted of a double cylinder with valves that opened under the water pressure and closed and emptied when the cylinder was full. The water supply was regulated by the bellows and shut off when the bellows were full.[2]

The second Johnson organ (Op. 318),[3] which was built for Dudley Buck after he moved to Chicago, was considerably more elaborate than the Hartford organ. Buck's Chicago organ was built to the following specifications:

Three Manuals, CC to A^3	58 Keys
Pedale, CCC to F	30 Keys

Great Organ.

1.	Principal,.......	8 feet, metal,................	58 Pipes.
2.	Gamba,...........	8 feet, metal,................	58 "

---

[1] "An American Organ--Hartford, Connecticut," Choir and Musical Record, July 18, 1867, p. 21.

[2] Ibid. [3] Dwight's Journal of Music, November 5, 1870, p. 344.

3. Rohr Flote,.......8 feet, wood and metal,... 58 Pipes.
4. Octave,...........4 feet, metal,............ 58 "
5. Mixture,..........2 ranks, metal,...........116 "
6. Mixture,..........3 ranks, metal,...........174 "
7. Trumpet,..........8 feet, metal,............ 58 "

Swell Organ.

8. Principal,........8 feet, metal,............ 58 Pipes.
9. Salicional,.......8 feet, metal,............ 58 "
10. Stop'd Diapason,..8 feet, wood,............. 58 "
11. Violin,...........4 feet, metal,............ 58 "
12. Traverse Flute,...4 feet, wood,............. 46 "
13. Oboe,.............8 feet, metal,............ 58 "

Solo Organ.

14. Keraulophon,......8 feet, metal,............ 58 Pipes.
15. Dulciana,.........8 feet, metal,............ 58 "
16. Melodia,..........8 feet, wood,............. 58 "
17. Flute Harmonique,.4 feet, metal,............ 58 "
18. Piccolo,..........2 feet, metal,............ 58 "
19. Clarionet,........8 feet, metal,............ 46 "

Pedale Organ.

20. Principal,.......16 feet, wood,............. 30 Pipes.
21. Bourdon,.........16 feet, wood,............. 30 "
22. Flote,........... 8 feet, wood,............. 30 "

Mechanical Movement.

23. Swell to Great.
24. Swell to Solo.
25. Solo to Great.
26. Solo to Great Sub-Octave.
27. Swell to Pedale.
28. Great to Pedale.
29. Solo to Pedale.
30. Tremblant.
31. Pedale Check.
32. Engine.

Combination Pedals

1 and 2 act on Great Organ.
3 and 4 act on Solo Organ.
5 and 6 act on Swell Organ.
7 acts on Pedale Ventl.
8 acts on Tremblant.
9 acts on Solo to Great Sub-Octave Copula.[1]

Although no pictures of Buck's Chicago organ are available, an article in The Musical Independent provides the following description:

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[1] "Mr. Dudley Buck's Private Music Hall," The Musical Independent, October 1869, p. 298.

> The case of the organ is of black walnut to the belt. The central section is arched above the manuals, supporting a pedestal on which is placed a bust of Beethoven. Under the pedestal, and supporting it, is a bracket of beautiful design and exquisite workmanship.
>
> The organ shows no wood work above the belt, the upper section being composed entirely of pipes. Those composing the central section are made of "Spotted Metal," and are left in their natural state as to color and appearance. Four different ranks of pipes are shown arising one above another, receding as they rise.
>
> The side sections are beautifully decorated with gold and silver leaf picked out with black, producing a most pleasing effect.[1]

The organ was placed in a small music hall that Buck had built adjacent to his residence in Chicago. The hall was capable of seating about 200 people. Besides the organ the hall contained "one of those lovely upright pianos (Steinway & Sons) now so popular, and Mr. Buck's Musical Library."[2] Buck's library was evidently an extensive one. According to the report of the Chicago correspondent to Dwight's Journal of Music, it contained "all of the Bach scores published by the Bach and Handel Society of Leipsic, a great deal of organ music, the complete scores of Beethoven, orchestral, vocal, and chamber, a large assortment of the best German work on theory, Topfer's . . . work on organ building etc. etc."[3]

Recitals and Repertory

The following program of an organ recital which Buck presented in his Chicago music hall, Tuesday October 25, 1870, is typical of the numerous recitals that Buck gave throughout his period of activity as a concert organist:

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[1] Ibid. [2] Ibid.

[3] Der Freischutz (columnist), "Chicago, Pyro-Musically Considered," Dwight's Journal of Music, November 4, 1871, p. 125.

Grand Prelude in C major	J. S. Bach
Adagio from String Trio (Op. 3)	Beethoven
Sonata in G major (Op. 38)	W. T. Best
Scenes from "Lohengrin"	Wagner
Theme, Variation, and Finale in A-flat	Thiele
Rondo Grazioso	Spohr
Overture to "The Water Carrier"	Cherubini[1]

Nearly all of Buck's recitals began with a composition by Bach or another organ work of unquestioned high quality. The recitals typically included some contemporary organ music by such composers as Best and Buck himself and organ transcriptions of works from other mediums. An orchestral overture, frequently one transcribed by Buck, often concluded the organ recitals. In addition to the original compositions and transcriptions, vocal and instrumental solos accompanied by Buck often made up a portion of the program. The following list of compositions compiled from fifteen organ recital programs provides a sample of Buck's organ repertory:

Original Organ Compositions

Bach	Fugue in G minor
	" " E minor
	" " A minor
	" " E-flat (St. Ann's)
	" " B minor
	Prelude and Fugue in C major
	Grand Prelude in C major
	Grand Prelude in B minor
	Grand Passacaglia
Batiste, A. (1820-1876)	Offertoire in E major
	Elevation in A minor
	Grand Offertoire in F minor, (No. 2)
	Communion in E minor

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[1] The Musical Independent, December 1870, p. 187.

Best, W. T. (1826-1897)	Air with Variations
	Sonata in G major (Op. 38)
Buck, D.	Grand Sonata in E-flat
	Concert Variations and Fugue on the "Star Spangled Banner"
	Rondo Caprice
	Wedding March
	Idylle "At Evening"
Fink, C. (1831-1911)	Andante from Second Sonata
Handel	Concerto No. 2 in B-flat
Hesse, A. F. (1809-1863)	Introduction, Theme, and Variations in A
Lefébure-Wély, L. (1817-1869)	Grand Offertoire in G
Liszt	Adagio Religioso
Lux, F. (1820-1895)	Concert Fantasia on the Prayer from *Freischütz*
Mendelssohn	Sonata in A
	" " B-flat
	" " C minor
Merkel, G. (1827-1885)	Adagio

Transcriptions

Overtures:	*Czar and Carpenter*	Lortzing
	Euryanthe	Weber
	Merry Wives of Windsor	Nicolai
	Overture in C (Op. 24)	Mendelssohn
	Stradella	Flotow
	Tannhäuser	Wagner
	The Water Carrier	Cherubini
	William Tell	Rossini

Adagio from String Trio (Op. 3)	Beethoven
Adagio from the "Nocturne for Wind Instruments"	Spohr
Allegro Marzaile	Weber
Andante from the Fifth Symphony	Beethoven
Andante and Variations, (piano duet)	Richter
Andante from Sonata Pastorale	Beethoven
Bourrée and Double from Second Violin Sonata	Bach
Cornelius March	Mendelssohn
Idylle	Mayer, Ch.
Larghetto from the Ninth Quartet	Mozart
Larghetto from the Second Symphony	Beethoven

March Religieuse	Adam, A.
Pictures from the Orient (2 performers) a. Andante Espressivo b. Tempo di Marcia	Schumann
Rondo Grazioso	Spohr
Scenes from "Lohengrin"	Wagner
Sonata in D (2 performers)	Mozart
Spring Song and Romance	Schumann
Theme and Variations (Op. 8)	Beethoven
Trio Sonata in C minor (first movement)	Bach
War March of the Priests from "Athalia"	Mendelssohn

Miscellaneous Solos

"Ah! see upon wild billows rolling," from "La muette di Portici"	Auber
Aria, "Happy Childhood"	Mozart
Ave Maria	Buck
Ave Maria	Cherubini
Battle Song of the Ancient Saxons	Rietz, J.
Bugle Song with Cornet Obligato	Buck
Cavatina from "Der Freischütz"	Weber
"Cujus Animam," from "Stabat Mater"	Rossini
Evening Song	Abt
La Serenade	Schubert
The Mountaineer's Song	Gottschalk
Meditation on the first prelude by Bach (Violin and Organ)	Gounod
"O, who can guess my emotion?"	Mendelssohn
"Quoniam tu Solus," First Mass	Haydn

Buck's organ recitals as well as his compositions for organ were enthusiastically received by the musical press. No unfavorable reviews of Buck's programs have come to light, and indeed the majority of reviews praise both his playing and his compositions highly, as the following quotations show;

> Mr. Buck's playing was characterized by his usual precision and elegance . . . Mr. Buck displayed a mastery of organ technique . . . which placed him in the front rank of American organists.[1]

> The performance [of the Thiele Theme, Variations, and Finale in A-flat] was . . . characterized by so great a degree of

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[1] The Musical Independent, August 1870, p. 122.

> artistic enthusiasm. . . . that what promised to be the most formidable number on the program became a real enjoyment.[1]
>
> In marked contrast was the admirable playing of Dudley Buck who gave his charming "Rondo Caprice." . . . The composition itself is of the highest order of organ music, and the execution of the author is as finished as his writing.[2]
>
> [Buck's "Wedding March" (Op. 44)] is in spirit essentially orchestral and in point of musicianship better worked than any other organ piece of American manufacture except Buck's "Grand Sonata in E-flat."[3]

Although the reviews which Buck received clearly showed that his organ recitals gained the approbation of the musical press, the reviews also suggested that the audience did not properly appreciate the recitals. Along with the accolades of the press were the following comments:

> The organ selections, as a whole were a little above the apprehension of the audience; yet it is only by hearing such pieces that taste will improve.[4]
>
> The Mendelssohn Sonata was taken by them [the audience] in a patient manner worthy of all praise, and we are not without hopes that such music may be loved here, sometime.[5]

Buck as a Popularizer and Pedagogue

Buck did not ignore his musically unsophisticated audiences of the Midwest in the nineteenth century. Through his recitals he consciously aimed to educate his audiences to an appreciation of the organ and its literature. Buck often acquainted his audiences with more significant or unfamiliar compositions in the following manner:

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[1] Dwight's Journal of Music, November 5, 1870, p. 344.

[2] The Musical Independent, November 1869, p. 401.

[3] The Musical Independent, August 1871, p. 122.

[4] The Musical Independent, August 1870, p.122.

[5] The Musical Independent, October 1869, p. 371.

> He [Buck] has adopted the very sensible practice of prefacing the more important pieces with a few explanatory remarks, which serve the important purpose of introducing unknown composers, and giving the listeners a clue to the proper standpoint from which to judge unfamiliar works.[1]

Buck also sought to create a taste for the organ and its music through including in his programs solos, transcriptions, and original organ works based upon well-known tunes which provided the variety and familiarity necessary to solicit an uninitiated audience's interest. Such programming was evidently successful since a review of one of Buck's recitals stated that "the audience were best pleased with the Andante from Beethoven's Sonata (Op. 28), [Pastorale] and with the Star Spangled Banner [Concert Variations and Fugue on]. This last piece quite awakened the folk from the staid Sunday-like attention they had bestowed upon the former part of the program."[2]

In his article "On the 'Legitimate' in Organ Playing" Buck takes up the question of including transcriptions on programs. Although the article does not issue "a dogmatic opinion," it contains strong arguments which support Buck's practice of using transcriptions on recitals:

> Bach's day was the day of fugues upon the piano, as well as organ. They danced in fugue and reveled in canon; in fact, we have no reason to doubt that, in modern advertising parlance, "children cried for it." It is hard for this generation to comprehend the truth of this, and yet there can be no question that the organ never so truly vindicates

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[1] Dwight's Journal of Music, November 5, 1870, p. 344.

[2] The Musical Independent, October 1869, p. 371.

> its claim as "King of Instruments" as when heard in this style. The progress of the last five years, and the comparative interest felt in organ performances, abundantly prove that this indispensable foundation-school of sound organ playing is attracting more and more attention. But the great improvements and mechanical facilities . . . make it possible to treat our modern organs in many more ways than simply in contrapuntal style. Even the playing of light overtures may find a certain justification in this land, where so much musical missionary work has yet to be done, anything which will give them a taste for the mere tones of so noble an instrument is not to be utterly rejected.
>
> This is the great debatable ground of the strict Legitimists, they who would have nothing played except that originally composed for the organ.
>
> Without giving a dogmatic opinion, . . . it may here be said that two things are necessary towards a transcription of this sort which shall be fairly respectable. First: Knowledge how to select an overture. . . . --i.e., some overtures have a decided choral character, where the effects are produced by harmonics and massing of chords. These may often be given quite satisfactorily upon the organ, but where the effect is distinctively orchestral, . . . the result is very apt to appear ridiculous. The second requisite is as thorough a knowledge of the score as possible, either obtained from a printed copy or from repeated hearings of the work with orchestra.
>
> It is certain that from a true art standpoint an organist should throw his influence towards works originally composed for his instrument. Yet this matter of overture playing not unfrequently serves as a stepping-stone to better things.
>
> The student of to-day can and must learn much of the light, brilliant and joyous side of the organ character in its present modern development, especially now that it has entered the concert room and is not confined exclusively to the church.[1]

Besides acting as a promulgator of organ recitals for the general public, Buck took a great interest in upgrading the quality of organ playing in the United States. The following article by Buck, abridged to about half its original length, illustrates Buck's concern and suggested solutions for the problems which may be encountered by a church organist who moves from a melodeon (American organ) to a "pipe organ."

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[1] The Musical Independent, March 1869, pp. 146-47.

Hints for Young Organists

> In America the first musical interest of which the majority of persons are conscious, is apt to be awakened by Church music and the practice of it. This interest has received a powerful impetus during the last few years, by the introduction of pipe organs into many small churches. . . . The expression "pipe" organ is here employed because it has come into use in contradistinction to the "Melodeon in disguise," entitled by its manufacturers "Cabinet" Organ. These have been greatly improved of late years, it is true, and are susceptible of many good, and a few charming effects, these latter however, only when used in combination with other instruments. The best use to which Providence has called these instruments--their moral effect so to speak--seems to be in this fact, that as far as their employment in church is concerned, they soon create a sort of musical hunger for something better, which culminates sooner or later in the purchase of a "pipe" organ.
>
> The number of those who "graduate" from the Cabinet to the pipe organ . . . is quite large, and increasing, and for such, these informal notes are more especially designed.
>
> And first then, let us note the fallacy often expressed thus: "I have never taken any regular organ lessons, *but I know the touch because I have a Cabinet organ at home.*"
>
> Piano practice is worth tenfold more . . . because the modern organ, with its present quick speech and improved mechanism, requires the same high and accurate lifting of the fingers, the same thorough fall of the key struck, as does the piano.--Whereas the touch of the Cabinet organ is, to say the least, *sui generis*, only like itself. . . . The technique of all three instruments mentioned is the same as to scales, arpeggios, etc., and is far more easily and thoroughly learned in the first place upon the piano.[1]
>
> With the many who find themselves called in the absence of an experienced organist to play in church the question which invariably first arises is this,--"what in the world shall I do with my feet?" . . . In playing most plain anthems and tunes, play the bass on the pedals, *and by the way, not an octave lower than written*. . . . The point of this . . . [lies] in the independence required between feet and fingers, and will be sufficient if persisted in to give a certain command of the pedal key board. . . . Once the pernicious habit of the left hand following the feet, and *vice versa* having been broken up, the use of both feet measurably gained,

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[1] The melodeon's mechanical action renders its touch stiffer than that of the piano or the "modern organ" of 1870 which made use of a pneumatic action.

> the scope of execution is largely increased, so that an expert player may literally cover the same spread of harmony, as two inexperienced performers playing a four hand piece.
>
> One great abuse exists among many otherwise well skilled organists, and that is the too constant use, not of the pedals necessarily, but of the sixteen-feet basses. It greatly heightens the effect if the eight feet tone be occasionally substituted, which may easily be obtained by coupling, even when the separate stop does not exist in the Pedal organ . . . So gentlemen "spare your melodious thunders."
>
> It is all important that a clear idea of the relative pitch of different stops be gained from some instruction book or otherwise. . . . This once thoroughly understood for both manual and pedal organ, the principle of stop combination is at once deduced--viz: that for accompanimental purposes the tone of those stops which are in unison with the human voice should predominate. . . . Should brilliancy be wanted stops speaking an octave higher are then to be added, and here it may be said that the art of combination may be taught to the same extent, and no farther, that the painter teaches his disciples to mix colors.[1]

Specific pedagogical aids were provided by Buck to help inexperienced organists overcome problems related to the two areas discussed in the article, i.e., pedal technique and registration of accompaniment. For pedal technique Buck composed "Eighteen Studies in Pedal Phrasing for the Organ" (Op. 28) and "Six Choral [sic] Preludes on Familiar Church Tunes, Designed Primarily as Studies in Pedal Playing" (Op. 49). The Musical Independent made the following comment on the publication of the "Six Choral Preludes":

> They are written as trios for two manuals and pedale and founded on "Mear," "Old Hundredth," "Thatcher," "Federal Street," "St. Annes," and "Dundee." (The latter is a musical curiosity the counterpoint being invertible in three ways.) Trios are valuable to organ teachers because of hands and feet independence. Up to now Richter and Merkel were the only trios, and they were on unfamiliar themes.[2]

Buck's pedal studies were well received by his contemporaries and are still used by organ teachers at this time.

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[1] The Song Journal, February 1871, pp. 9-10.

[2] The Musical Independent, October 1871, p. 152.

Buck's pedagogical work which dealt with problems of accompaniment and registration was not completed until 1877, six years after he left Chicago. Illustrations in Choir Accompaniment, with Hints in Registration: A Handbook (provided with marginal notes) for the Use of Organ Students, Organists, and those interested in Church Music, was, like the pedal studies, popular in Buck's time, and it has continued to be used until a short time ago.

The Fire and Buck's Departure from Chicago

Buck's departure from Chicago was brought about by the fire of 1871. The fire struck while Buck was on tour and destroyed his home, music hall, and other possessions. According to "Der Freyschuetz," the Chicago correspondent for Dwight's Journal of Music, on Wednesday October 10, 1871, Buck "reached Chicago a poorer man by $20,000."[1] Reddall states in his article that "Mr. Buck's chief regrets were not for the pecuniary loss, but for valuable MSS. impossible to replace--some simply memorials of student life, but among others some relatively important works."[2]

According to a holograph listing of his compositions by opus number, Buck lost the following works in the Chicago fire:

Op. 2. Three Songs.
    No. 3. "How they so softly rest"

Op. 3. Vier Lieder für Männerstimmen.

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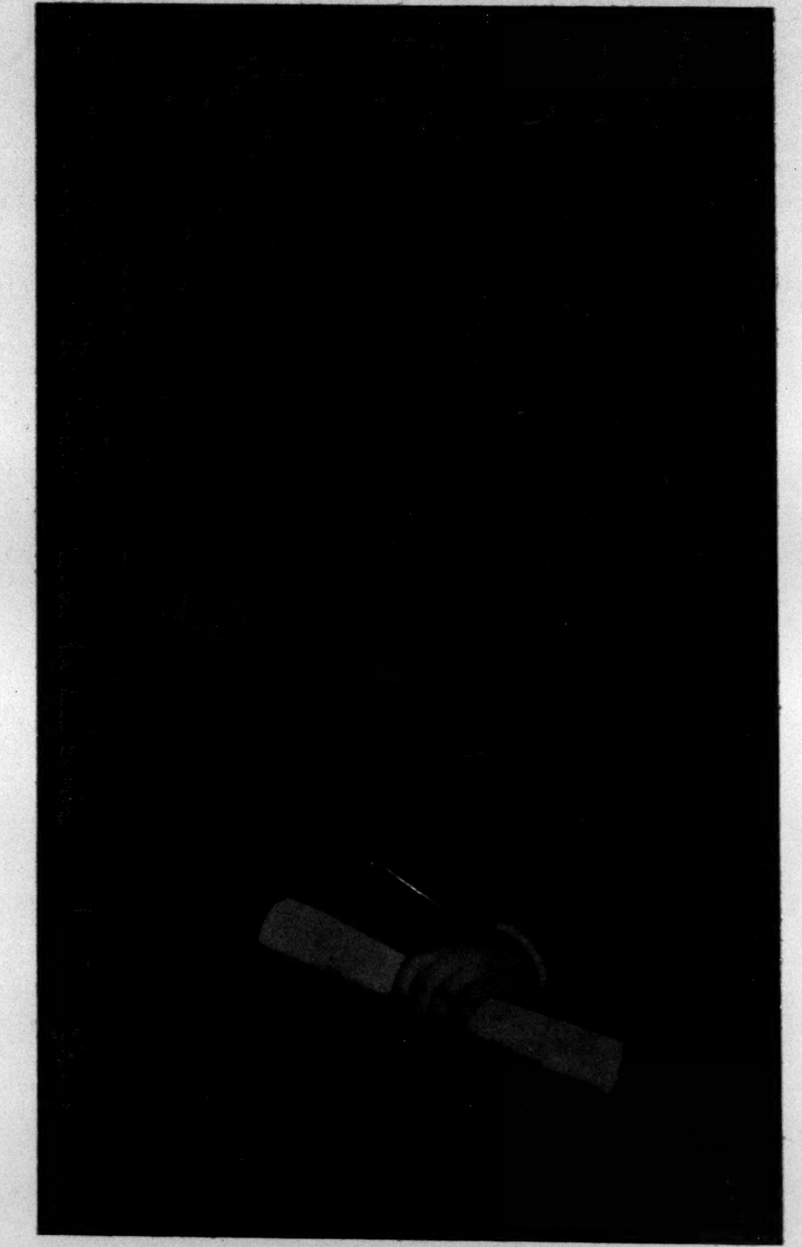
[1] Der Freyschuetz, "Chicago, Pyro-Musically Considered," Dwight's Journal of Music, November 4, 1871, p. 125.

[2] Henry Frederick Reddall, "Dudley Buck," The Twentieth Century, January, 1890, p. 20.

PLATE IV



DUDLEY BUCK (CIRCA 1870)

Op. 9. "Ave Maria" for four male voices and Soprano Solo obligato Accompt. for orchestra.

Op. 11. Trio in G minor (three movements) for Violin, Viola, and Piano.

Op. 12. Andante et Allegro de Concert pour Piano avec Accompt. d'orchestre.

Op. 15. "Ave Maria" for Sopr. Solo with orchestra.

Op. 18. "Salve Regina" Offertory for Baritone (or Alto) with Orch. Accompt.

Op. 20. Psalm 46th for Solos, Chorus, & Orchestra.

Op. 21. Easter Morning. Cantata for Chorus with Soli Orchest. Accompt.

Op. 44. Concert Overture for Grand Orchestra to Drake's poem of the "Culprit Fay."[1]

At the time of the fire the opus numbers that Buck affixed to his compositions or groups of compositions ran up to the fifties; therefore, he lost relatively few in the fire. Of the compositions listed, Opus 2, No. 3; Opus 3; Opus 9; Opus 11; and Opus 12 were completely destroyed. However, those compositions were all written at least five years before the fire when Buck was only 27 years old, and it is not likely that he attached a great deal of importance to them. Opus 15, Opus 18, and Opus 21 were all published in piano score; thus only the orchestral accompaniments to those works were lost. Opus 20, The Forty-Sixth Psalm, was re-written by Buck "newly treated & instrumented, with new themes in part"[2] in 1872.

Probably Buck's most significant loss was Opus 44, the Concert Overture to the Culprit Fay. The overture, which was Buck's first attempt at a large orchestral composition, had been completed shortly before the fire, and according to Buck's notation was "to have been given by Thomas' orchestra."[1]

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[1] Dudley Buck, List of Compositions Published and Unpublished (holograph, n.d.), passim.

[2] Ibid., p. 6.

Der Freyschuetz had the following kind words for Dudley Buck on his departure from Chicago:

> During the three years he has been in this city, he has done more to elevate the tone of the profession than any other man. All the best church organists in the city have taken lessons from him. . . . As a teacher of advanced Harmony, Counterpoint, and Fugue he had a monopoly in this locality, and in my opinion deserved it.[2]

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[1] *Ibid*., p. 11.

[2] Freyschuetz, p. 125.

CHAPTER II

BUCK'S EARLY COMPOSING AND CONDUCTING ACTIVITY

(BOSTON AND NEW YORK, 1871-1875)

The Termination of Buck's Career as a Concert Organist

Only a short time after Buck had left Chicago, he was established in Boston. Exactly one month to the day after Buck arrived in Chicago to see the fire's destruction, his name was listed as a faculty member of the New England Conservatory of Music, where he taught organ, piano, and harmony.[1] In Boston Buck also accepted a position as organist of St. Paul's Church, now known as the Cathedral Church of St. Paul.[2]

In the spring of 1872, the Boston Music Hall Association, which wanted a person to take artistic as well as mechanical charge of the Great Organ, appointed Dudley Buck as organist to the Association. In that capacity he gave three weekly concerts of an hour's duration, which took place at noon on Wednesday and Saturday and in the evening on Sunday.[1] According to a review in Dwight's Journal of Music, "he always performs at least one good Prelude and Fugue by Bach, with a large variety of arranged pieces, variations, and improvisations well calculated to unfold the manifold resources of the instrument to curious listeners."[2] Thus Buck continued his practice of presenting quality organ music along with music that was intended to create a taste for the sound of the instrument within his audience.

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[1] A program given by the New England Conservatory of Music, Boston Music Hall, November 10, 1871, contains a list of the faculty in which Buck's name appears, and the Annual Circular of the New England Conservatory of Music and Prospectus of the College of Music of Boston University (Boston: Mudge & Son, Printers, 1872), pp. 9-12, lists Buck's teaching duties. (NEC)

[2] Boston Choir Register and Church Music Directory (Boston: W. H. Gerrish, June 1872 to December 1873), n.p. (AAB)

During the time that he was in Boston, Buck began to do less concert organ playing. In a letter dated Boston, February 10, 1875, to S. P. Warren, one of Buck's colleagues, Buck writes, "for the past year and a half I have been so much occupied in other directions than concert organ-playing that I have wholly dropped my practice."[3] Although Buck served as a church organist and accompanist for notable musical events after 1874, he seldom gave recitals, and his active career as a concert organist was at an end.

The Nature and Significance of Buck as a Composer of Church Music

Buck's activity as a composer of church music ranked second in importance only to his work as an organist up to his first years in Boston. From 1864 to 1873, Buck had more than eighty church compositions published, usually in groups such as his two Motette Collections, his sets of Episcopal Service Canticles (consisting of two to six canticles each), and other miscellaneous collections including Seven Hymns in Anthem Form (Op. 43).

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[1] Dwight's Journal of Music, August 24, 1872, p. 295.

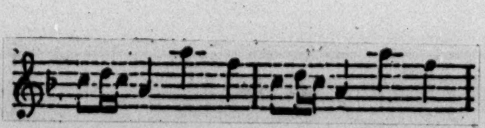
[2] Ibid.

[3] Letter from Dudley Buck, Boston, February 10, 1875. (SPW)

Dudley Buck's church music, which is discussed at length in PART II, enjoyed almost universal acceptance since it met the contemporary need for church music that was of interest to the congregation, that was only moderately difficult to perform, and that at the same time was music of good quality. The following selection is a condensation of a review of Buck's Second Motette Collection that W. S. B. Mathews wrote for Dwight's Journal of Music. Although the review adequately describes the collection, its primary significance is in the fact that it pinpoints the deficiencies in the contemporary church music repertory and tells how Buck's compositions helped to overcome them:

> A musical formation of eight measures only in speaking of metrical psalmody stands no more chance of permanent success as a musical composition, than a poem of four lines would do. . . . Composers of psalmody have failed in the matter of anthems, and this chiefly for the want of necessary technical training properly to wield the larger forms, especially if to the purely vocal part-writing there be added a suitable organ accompaniment. Yet as musical taste increases, the demand for artistic church music becomes more imperative.
>
> To meet this want a large number of works have been put forth, such as the Church and Home, Grace Church Collection, Baumbach's Quartettes, and Mr. Buck's former Collection of Sacred Motettes. Of all except the one last mentioned it should be said that too great a license was used in the introduction of characteristically secular music. It was, doubtless, under this impression that a Chicago organist lately inaugurated the Sunday afternoon service with the Overture to "Martha"; and on a peculiarly tender and pathetic moment of religious service he poured the holy oil of this strain from "Zampa"*

*I notate from memory.



A composer of sacred music remarked to me recently on the "ecclesiastical character of the music in the opera of 'Martha.'" But as I had never observed it, the conversation was not animated.

Criticism likewise attaches to the introduction of pianoforte accompaniments, when the arrangement is to be played upon the organ. . . . I could refer to a large number of examples of this kind. But after all, the gravest charge I have to make against the books of this class that have come under my notice is, that much of their contents _is not church music_.

Church Music, . . . is such as adequately portrays the spirit of the chosen passages from the Psalter or the Hymnal, and in point of elaboration is not too difficult for the class of choirs or singers for whom it is designed. The heavy choruses of Handel and others are truly sacred music, but they are too elaborate for church music. Church music implies the worship of God; if the music be of too trivial or sensuous a nature to convey this emotion, or if it be so elaborate as to fully absorb the singer in the technical act of performance, to the exclusion of any enjoyment of the act of worship on his part, it falls so far short of excellence as church music.

Of Mr. Buck's former collection . . . I am prepared to testify to its general excellence. Several of the author's own pieces grow better and better as we use them. His "The Lord is King," though marred by unnecessary difficulties in the organ accompaniment, is a most excellent motette. "Brightest and Best" is another piece that always pleases.

The present work consists of . . . forty-six pieces, of which three are _Te Deums_. . . . The first piece in the book is a setting of the words "The God of Abraham praise."

As an example of the successful musical illustration of chosen words it would be difficult to find a better one than this of Mr. Buck's. Without descending to details, which would hinder us too long, we merely call attention in passing to the manner in which are treated the words: "Jehovah, Great I Am. By earth and heaven confess'd;" then, too the _crescendo_ "Who was and is the same," with its climax at "Great I Am," and the reverential _piano_: "we worship Thee;" then, again, how jubilant rises the strain, "The whole triumphant host!" And how neatly an air of animation is communicated by the eighth-note motion in the accompaniment! . . . In passing, I ought to refer to the soprano solo to the second verse [of "Hark! Hark! My Soul"], . . . and the passage: "Far, far away, like bells at evening pealing," where a bell-like effect is attained by an easy and unexpected transition from the key of F to D-flat.

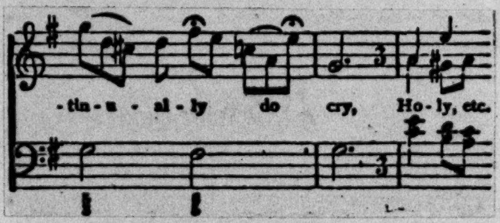
Everywhere . . . the words are well treated, and the musical proprieties observed; and all this with no sacrifice of musical feeling or freshness of ideas.

It is perhaps the _Te Deum_ feature of this book which is most exposed to adverse criticism. It certainly looks bold

> to set this sublime hymn to a potpourri from an oratorio. . . . I confess that my conservatism was shocked by this, to me, novel proceeding. Yet a more careful examination has made me a friend to the new movement. Indeed there is no reason a priori why the hymn: "We praise Thee, O God," should be restricted to fresh custom-made clothes, while other hymns quite as good ("O come let us sing unto the Lord," etc.) borrow and lend their musical vestments with a simplicity most edifying.
>
> . . . .
>
> In a somewhat careful examination I have not encountered an out and out example of bad taste, though there may be such in the book. Some things are weak. The music is not in the old ecclesiastical style, but modern,--musical. It is in almost every case exceedingly well fitted to the words.[1]

Buck's facility in uniting text and music and his compositions, which is noted in the review by Mathews, will also be mentioned in other reviews throughout the dissertation and in the chapter on Buck's musical style. The attention that Buck gave to the proper setting of the text is shown in a selection from the following article by Buck entitled "The Relations of Harmony and Melody" from The Musical Independent, May, 1870, pp. 65-66:

> There was published in Chicago, since the beginning of the year, a Te Deum, which was duly heralded by the secular press as a remarkable composition. So it is, in so far as this, . . . that there is not a single page in it which does not conflict with the laws of musical grammar and style to a greater or less degree. . . .
>
> The piece alluded to contains a solo to the words, "To thee Cherubim and Seraphim continually do cry," followed by a quartette, "Holy," etc. This solo, in the key of G, ends thus:



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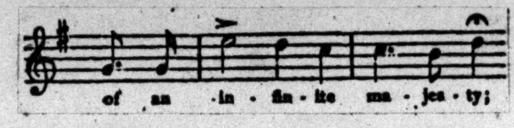
[1] W. S. B. Mathews, "Dudley Buck's Second Collection of Sacred Motettes," Dwight's Journal of Music, December 30, 1871, pp. 153-54.

The harmony is here essentially correct, although not strictly so. The melody, as such, (considered apart from the words) is satisfactory, but here is a complete cadence, rendered all the more emphatic by the retarded notes. . . .

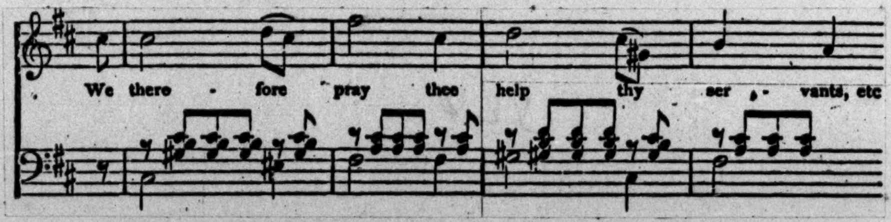
No matter how much sense words may contain, their punctuation must always give way to the musical punctuation. . . . The words above quoted certainly convey the idea that the "Cherubim and Seraphim continually do cry, "HOLY," etc.: the music as positively asserts that they "continually do CRY:" a rather doleful theological inference. What would be the cure for this? A half cadence, or . . . a musical comma instead of a musical period.

There is no fault more common among our writers of church music in America . . . than this eternal cadencing. Technically, it checks the flow of melody and the movement of the piece, making a patchwork out of that which should have a steady onward course, with certain defined, well considered points of rest.

Outside of false punctuation, false accent is easily fallen into, as witness the following:



"Infinite" is good, . . . but "Majesty" has on the last syllable a rising inflection and pause to boot. If it were pronounced and spelled Majestee, the above might pass as correct. Space will allow us to quote but one more instance from this Te Deum, as follows:



Now we think that there is no musician who will not admit that this is beautiful. It certainly is correctly declaimed, correctly harmonized, . . . and in perfect keeping with the words. . . . This is musical truth--would we could say the same of the rest. But the construction of such passages must be governed by a more clearly defined law than that of "happy accidents." . . .

. . . .

We want here in the west more musicians and fewer "professors" of music--men . . . whose theoretical knowledge is not stowed

> away on a back shelf of memory, . . . men, in a word, who have brains to comprehend that they can pursue "the almighty dollar" as keenly as they choose, and at the same time throw their influence on the side of that which is musically good.

Two months after Buck's article was published, The Musical Independent carried a sequel by Professor James Harrison, composer of the Te Deum which Buck used to illustrate his discussion. In the July issue of the 1870 Musical Independent, Harrison, who was offended by the treatment of his Te Deum, launched a personal attack upon Buck, which began with the Biblical quotation: "Out of thine own mouth will I condemn thee," and purported to refute Buck's statements, while at the same time including such abusive remarks as: "My work is finding favor with the best musicians, both in this country and Europe, quite unaffected by the petty spite, jealousy and false criticism of your correspondent or any other musical guerrilla of his calibre."[1]

In a reply which appeared simultaneously with Harrison's article, Buck commenced somewhat frivolously with a Biblical motto: "O that I had the wings of a dove, for then I would flee away and be at rest," and the statement: "I was carefully taught from a child that 'to call names was naughty.'" After answering a number of Harrison's allegations, Buck examined Harrison's Te Deum and according to Buck's statement that "there is not a single page . . . which does not conflict with the laws of musical grammar" pointed out two or more errors of musical grammar on each of the thirteen pages in the following manner:

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[1] James Harrison, "First Inning," The Musical Independent, July, 1870, p. 98.

> Page 3, (first page of music) measure 3, cross relations between the alto and bass. Progression of augmented second in bass ascending. Measures 5 and 6; consecutive fifths between soprano and bass. Measure 5, D-sharp in tenor should be E-flat. It is the chord of A.[1]

Although Buck composed church music sporadically throughout his entire career, most of the anthems, canticles, and other short compositions upon which his reputation as a composer of church music rested were produced during a ten-year period that reached a climax during his first two years in Boston. In 1873 Buck sharply curtailed his production of church music and returned seriously to the medium only late in his career.

Buck's First Large-Scale Compositions

Festival Hymn

The reduction of Buck's activities as a concert organist and a composer of church music around 1873 may be attributed to the first successes of his large-scale works for chorus and orchestra, the writing of which occupied much of his time for the succeeding fifteen years.

The first of these large-scale compositions, Festival Hymn, was composed at the request of Patrick S. Gilmore for presentation at the World Peace Jubilee, June 17 to July 4, 1872. The Jubilee, on which much has been written, was chiefly notable for the size of its chorus (20,000) and orchestra (1,000) and the presence of Herr Johann Strauss, Jr. (1825-99), who came there to conduct his waltzes. The diverse musical character of the Jubilee may be seen in the listing of some of the works which appeared along with the Festival Hymn on the Program for June 18, the second day of the Jubilee:

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[1] Dudley Buck, "Second Inning," The Musical Independent, July, 1870, p. 98-99.

Part I

3. Festival Hymn, "Peace and Music,"
Words and Music by Dudley Buck
Full Chorus and Orchestra

5. Finale, 3rd Act of Ernani — Verdi
Bouquet of Artists, Professional
Operatic Chorus, Full Chorus and
Orchestra

6. Piano solo. Fantasie on "Last Rose of — Thalberg
Summer" Madame Arabella Goddard

Part II

2. Grand Concert Waltz. "Wine, Women, and Song" — Strauss
orchestra conducted by Herr Johann Strauss

3. Scena from Il Trovatore. "Anvil Chorus" — Verdi
Full Chorus, Organ, Orchestra, Military Bands,
100 Anvils and Cannon Accompaniment.[1]

The performance and Buck's composition received the following review:

> The concert was conspicuous from the preceding one, for detached errors on the part of the performers, and the list began with the commencement of the Festival Hymn by Dudley Buck, where the chorus was somewhat slow in coming in. A little "lagging" of the work was also observable during the entire performance of the work, though the termination was admirable and the tenors were particularly good from beginning to end thereof. The Festival Hymn is a carefully-constructed work of the calm order, and melodious and musician-like.[2]

Although many persons, notably J. S. Dwight,[3] considered the

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[1] Programme for World's Peace Jubilee, Boston 1872, June 18, 1872. (TTP)

[2] "Peace Jubilee," Boston Post, n.d., p. 43. (AAB)

[3] H. K. Oliver, "The Peace Jubilee," Musical Herald, February 1885, p. 34.

Peace Jubilee to be musically deficient, the performance was an important one for Buck, since through it he was accorded his first national recognition for a large-scale secular composition.

Forty-Sixth Psalm

The second important large-scale work of Dudley Buck was his setting of the *Forty-Sixth Psalm*. On the last page of the manuscript, which is in the Boston Public Library, is the notation in Buck's hand: "Finis Nov. 8th 1872." Almost a year passed between the time the work was finished and copyrighted and any record of a performance. In *Dwight's Journal of Music*, November 29, 1873, p. 136, the columnist Der Freyschütz states that in Chicago "the choir of the Centenary M. E. Church, the Second Baptist, and First Congregationalist Choir will combine sometime in November to give Dudley Buck's *Forty-Sixth Psalm*."[1] The composition was also performed early in 1874 by the Philharmonic Society of Providence, Rhode Island, of which Buck was the director.[2]

Undoubtedly the most celebrated performance of the *Forty-Sixth Psalm* took place on the afternoon of May 7, 1874, when the famed Handel and Haydn Society of Boston presented the work as part of their Third Triennial Festival of May, 1874.[3] The work was performed by the 600-voice chorus of the Society and the orchestra of Theodore Thomas, which had been increased from 60 to 80 members for the occasion.[1]

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[1] Der Freyschütz, "Chicago Correspondent," *Dwight's Journal of Music*, November 29, 1873, p. 136.

[2] *Dwight's Journal of Music*, February 7, 1874, p. 175.

[3] Programme #567, Handel and Haydn Society, Boston, May 7, 1874. (HHL)

John Sullivan Dwight, who did not remain aloof from this concert as he did from the Peace Jubilee, had the following comments in his review:

> Mr. Buck has treated all the eleven verses of the Psalm in the extended and broad form of composition with which we have become familiar mostly through Psalms by Mendelssohn, though earlier examples may be found in the works of Handel and others. He employs full chorus, solo voices, and orchestra; and in the portioning out of the different sentences . . . we think he has shown tact and judgement. . . . On the whole, Mr. Buck's work is somewhat light and popular in style but nearly always pleasing, musical, felicitous, if not very original in ideas and skillful in the treatment. It made a very good impression, and confirmed the good opinion of his talent that was formed on hearing his overture . . . last winter.[2]

The Legend of Don Munio

The overture by Buck about which Dwight spoke in his review of the Forty-Sixth Psalm was the overture to the final large-scale work which Buck was to write during his stay in Boston. The "Overture to an Unpublished Cantata," as the work was called on the program, received its first performance at a concert of the Harvard Musical Association, January 29, 1874. Dwight gave the work, with some reservations, a good review:

> The Overture is light, somewhat theatrical, pleasing, if not very fresh in its ideas; but in its form and treatment shows the facile hand of one who is really musically

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[1] Notice, Grand Musical Festival in Boston, Third Regular Triennial Festival, Handel and Haydn Society. (AAB)

[2] John S. Dwight, "On the Forty-Sixth Psalm," Dwight's Journal of Music, May 16, 1874, p. 231.

> well taught.
>
> Mr. Buck may well find encouragement and motive for higher aspiration in the success of this experiment. Paulo majora canamus: let his motto be.[1]

The cantata was The Legend of Don Munio. Buck adapted the text for the cantata from the Spanish Papers of Washington Irving. Buck's notation at the end of the manuscript reads, "Words written during Jan. 1873. This work began Feb. 1, 1873. Finished July 17, 1873 with lots of minor things in between," so that comparatively little time passed between the completion of the work and the first performance of the overture. The overture enjoyed a considerable amount of success both with the first Boston performance and subsequent performances in New York and Boston.[2]

The remainder of the cantata, unlike the overture, received no immediate performance in a large city. Reddall stated that The Legend of Don Munio was "written to supply the need of a romantic cantata which could be effectively performed by a small orchestra and vocal forces usually found in the minor cities and towns."[3] Accordingly the cantata enjoyed most of its success in smaller cities and towns during the latter part of the nineteenth century, when civic choral societies were so prevalent. At least one performance of the work apparently took place in the early twentieth century and brought forth the following comment from Buck in a letter written to his son in 1906: "It would seem that my old 'Don Munio' refuses to die, from the glowing Phila. reports. . . . The work must be within five or six years as old as yourself."[1]

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[1] [John Sullivan Dwight], "Concerts: Harvard Musical Association," Dwight's Journal of Music, February 7, 1874, p. 174.

[2] Programme, Central Park Garden Concerts, New York, May 15, 1874. (Repeated May 18.); Programme, Music Hall, Boston, October 30, 1874. (TTP)

[3] Reddall, p. 22.

Buck's Relationship with Theodore Thomas

Buck's notation to the effect that his Culprit Fay Overture, which was destroyed in the Chicago fire, was "to have been given by Thomas' Orchestra" suggests that Theodore Thomas and Dudley Buck may have been acquainted with one another as early as 1869 or 1870 when the Overture was composed.

If Buck and Thomas had not met prior to Buck's arrival in Boston they certainly became acquainted in April of 1874 when Theodore Thomas and "his entire company of 60 performers"[2] presented a concert in conjunction with the Providence Philharmonic Society of which Buck was the conductor. The combined group under the direction of Dudley Buck performed the Festival Hymn which had been commissioned for the Peace Jubilee of 1872.[3] Buck and Thomas were associated the next month when the Thomas Orchestra provided the accompaniment for the Handel and Haydn Society's performance of the Forty-Sixth Psalm in May 1874. Thomas evidently thought highly of Buck's compositions since throughout 1874 the Thomas Orchestra featured compositions by Buck on at least six different concerts, including ones in Boston, New York, and Providence.[1]

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[1] Letter from Dudley Buck, Munich, April 8, 1906. (BFP)

[2] Programme, Music Hall, Providence, Rhode Island, April 21, 1874. (TTP)

[3] *Ibid.*

Theodore Thomas was largely responsible for Buck's departure from Boston. Thomas, musical director for the Cincinnati May Festival of 1875, invited Buck to accompany him to Cincinnati as organist for the Festival.[2] Immediately after the May Festival, Thomas asked Buck to serve as his assistant conductor for the Summer Garden Concerts in New York during the summer of 1875.[3]

The Summer Garden Concerts

Buck frequently conducted the orchestra throughout the summer season, and according to the press he met with success both as a conductor and composer:

> Mr. Dudley Buck is now acting as assistant conductor at the Garden Concerts. This gentleman is well-known as a distinguished musician and an excellent composer, while his manner of conducting an orchestra is in every respect satisfactory and meets with great favor.[4]
>
> His [Buck's] Horn Quartet has already become quite popular, both on account of its merit and masterly performance of the horn players. It is bold, romantic conception, scored with remarkable talent, and the orchestral part is very nicely balanced and finely harmonized, producing a beautiful effect.[5]

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[1] Programs: Music Hall, Boston, October 30, 1874; Central Park Garden Concerts, New York, May 15, 1874; and Music Hall, Providence, December 29, 1874. (TTP)

[2] May Festival Program (Cincinnati: Robert Clark & Co. Printers, 1875), p. 6. (TTP)

[3] Program, Theodore Thomas' Summer Night's Concerts, New York, June 26, 1875. (TTP)

[4] "Music in New York," Dwight's Journal of Music, July 10, 1875, p. 55.

[5] "Music at the Central Park Garden," Dwight's Journal of Music, August 21, 1875, p. 79.

Buck's Romanza for horn quartet and grand orchestra (Op. 71) was probably written sometime in 1875 for the horn section of Thomas' Orchestra that was said to be skillful, and had been featured previously in a horn quartet by Marshner.

Decision to Remain in New York

From a letter which Buck wrote to S. P. Warren, September 21, 1875, it is evident that Buck, at the end of the summer season with the Thomas Orchestra, had decided to remain in New York: "You probably know that I have decided to remain in New York, and I naturally turn to you as the one who can post me in sundry matters respecting which I should like to enquire." After Buck had settled in the New York area, he and Thomas remained close friends and often associated with one another professionally. The following letter from Buck to Thomas illustrates that Buck always took advantage of any opportunity to work with Thomas:

> As to the "Redemption" and organ business . . . money has nothing or very little to do with it. I would like to be recognized as the regular organist of the NY chorus. 1. On purely musical grounds, in the production of new works, which keeps a man bright and prevents his getting to be an old fogy. 2. Out of old time attachment to yourself. So if there are two chords in the "Redemption" where you would like to have the organ I will play them for you for nothing if need be. . . . (3) supplement That it would be a pleasure to me, once in a while, to be connected with you in N.Y. in this way.[1]

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[1] Letter from Dudley Buck, Brooklyn, November 1, 1882. (TTL)

CHAPTER III

THE HEIGHT OF BUCK'S PROFESSIONAL ACTIVITY AND INFLUENCE (1876-1891)

The Centennial Cantata

Late in 1875, after his decision to remain in New York, Buck was selected by Gen. J. R. Hawley, President of the United States Centennial Commission, to compose the music for a cantata to be performed at the opening ceremonies of the Centennial Exposition which was to be held in Philadelphia, May 10, 1876. Buck was chosen to write the music for the cantata at the recommendation of Theodore Thomas, who was Director of Music for the Centennial Celebration. Since it was the wish of the Centennial Commission that a Northerner and a Southerner collaborate in the composition of the cantata, Gen. Hawley, at Bayard Taylor's suggestion, asked Sidney Lanier to write the text.

A full account of the composition, publication, performance, and contemporary reception of the Centennial Cantata may be found in Charles R. Anderson's edition of Lanier's letters dated January-June 1876 and the accompanying notes.[1] Much of the following discussion is based upon Anderson's edition of the Lanier letters, and it is from Anderson's notes that the quotations from now inaccessible Buck letters are taken.

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[1] Sidney Lanier, The Centennial Edition of the Works of Sidney Lanier, Charles R. Anderson, ed., (Baltimore: Johns Hopkins Press, 1945), Vol. I, pp. 60-62, 344-347; Vol. IX, pp. 295-378, passim.

Immediately after Lanier had accepted the official invitation to write the text for the cantata, Buck made the following comment to Lanier in a letter dated January 5, 1876: "It pleases me that I am to join in partnership with a Southerner on this truly national occasion."[1] According to Anderson, the letter also contained several specific proposals which Buck and Thomas submitted to Lanier concerning the nature of the cantata. The letter suggested that the work was to be twenty minutes in length, employ irregular verse, and be organized into a three-part form, which was outlined in some detail.[2]

During the time that Buck and Lanier were in collaboration, Buck suggested several changes in the cantata's text. One of Buck's suggestions that had a perceptible effect concerned the title of the poem:

> Are you fully satisfied with "Centennial Song of Columbia"? The word "Song" seems to me hardly worthy of the calibre of the poem, altho' this may simply be a notion of mine. From your notes to my working copy . . . it occurred to me that perhaps on second thoughts, you might prefer Centennial Musings or Meditations (or the like)--of Columbia.[3]

The Centennial Meditation of Columbia was the title that Lanier subsequently adopted.

Lanier did not always choose to incorporate Buck's suggestions; however, he always received them graciously, and the relationship between him and Buck during their collaboration was an amiable one. Buck wrote "the poem is splendid--I am quite in love with it as it sinks deeper and deeper,"[1] and Lanier replied "your procedure in keeping the voices to the utmost simplicity of movement quite fulfills my idea of fitness. The melody seems [appropriately] grave [and] large."[2]

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[1] Ibid., IX, p. 299. [2] Ibid. [3] Ibid., p. 312.

In his letter of January 17, 1875, Buck acknowledged that he had received Lanier's poem: "Your poem arrived safely early this morning. . . . I should have no trouble in setting it worthily I think were it not for one thing--viz: this miserable writing against time."[3] Buck worked quickly. In less than eight days he had completed his sketches for the cantata,[4] and in a little over a month the full score was completed according to Buck's notation: "Finis Laus Deo, N. Y., February 20, 1876."[5]

The music for the cantata was a success according to the following excerpt from the review of J. R. G. Hassard, critic for the New York *Tribune*:

> Mr. Buck's work is dramatic, but it is simple enough for a popular occasion. There is not a dull page in it. There is not a page which does not seem to be in just the right place as part of a well planned whole. He has in a very high degree the art of writing for the voice so as to bring out its best qualities, and the analogous art of scoring for orchestra.[6]

Lanier's text, however, became the center of a heated literary controversy, which is here summarized by Anderson:

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[1] *Ibid*., p. 301. [2] *Ibid*., p. 345. [3] *Ibid*., p. 301.

[4] *Ibid*., p. 309.

[5] Dudley Buck, *Centennial Meditation of Columbia* (holograph full score).

[6] J. R. G. Hassard, "The Centennial Music--From a Staff Correspondent of the Tribune," *Dwight's Journal of Music*, May 27, 1876, p. 238.

> The text and music were printed by Schirmer early in the spring, for the purposes of rehearsing the orchestra and chorus. Through some misunderstanding, and against Lanier's wishes, it was released to the press for review. It was noticed by the music critic in the New York *Tribune*, March 31, with praise of the score but considerable criticism of the words, and the controversy began. . . . The actual performance of the Cantata by Theodore Thomas's Orchestra of 150 musicians and a chorus of 800 voices (with Myron Whitney as soloist) at the opening ceremonies of the Centennial Exposition, Philadelphia, May 10, seems to have been a success. . . . But the occasion only served to renew the newspaper criticism, and Lanier finally published his own defense in a long article in the *Tribune* on May 20, . . . which satisfied the judicious in both literary and musical circles.[1]

In a letter dated May 29, 1876, Buck expressed his approval of Lanier's stand with the comment that Lanier's defense was "extremely dignified and manly. As far as my circle goes it has unquestionably produced a good effect, and elevated the author in their estimation."[2]

According to Anderson, Buck in the same letter went on to ask Lanier for another cantata and some songs which might be set to music.[3] Lanier responded to this request by sending Buck a set of four songs. Buck returned all four songs in his letter of August 21, 1876, commenting that they were good literature, but that the songs were inappropriate for musical settings: "I am right sorry to say that I cannot handle the four songs sent. You refer to their not being 'conventional' songs--Suppose you try your hand at one that *you would call* 'conventional.'"[4]

Buck eventually did find a Lanier poem, "Sunset," that he wanted to set to music and included it in his Five Songs for Alto or Baritone (op. 76, No. 4), which was published by Schirmer in 1877.

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[1] Lanier, I, p. 345. [2] *Ibid.*, IX, p. 378. [3] *Ibid.*

[4] *Ibid.*, I, p. 345.

The compositions commissioned for the Centennial Celebration in addition to The Centennial Meditation of Columbia included the Centennial Hymn by J. K. Paine and J. G. Whittier and the American Centennial March by Richard Wagner. Besides the initial performance at the Exposition, Thomas programmed the Centennial compositions several additional times in Philadelphia[1] and included them in his regular repertory for the season of 1876-77 in observance of the Centennial year. The compositions received performances in a number of cities including New York and Springfield.[2] Dudley Buck conducted the Centennial Cantata at a New York performance which took place in Steinway Hall, October 18, 1876.[3]

Settlement in Brooklyn

After the Centennial Cantata had been completed, Buck accepted a position as organist with St. Ann's Episcopal Church in Brooklyn. It is likely that Buck began his term at St. Ann's on May 1, 1876, since May was the customary month for the disposition of church music contracts. At any rate Buck's presence at St. Ann's during the latter part of 1876 and early 1877 is established from his use of church stationery in his correspondence with his colleague,

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[1] Theodore Thomas, Concerts [Bound programs], Vol. 153, Philadelphia, July 8, September 20, 25, 1876.

[2] Ibid., Vol. 154, New York, October 10, 1876; Springfield, Massachusetts, November 16, 1876.

[3] Ibid., New York, October 18, 1876.

S. P. Warren.[1]

Buck only remained at St. Ann's for one year, and in May 1877, he assumed the position of organist-choir director at Holy Trinity Episcopal Church in Brooklyn, a position that he held for twenty-five years until May 1902.

In the spring of 1878, the first concert of the Brooklyn Apollo Club took place with Buck, who was one of the club's founders, serving as musical director. Buck held the position of Musical Director of the Brooklyn Apollo for twenty-five years, which together with his position at Holy Trinity constituted his major source of steady employment during the twenty-seven years that he spent in Brooklyn before his retirement in 1903. Both Buck's position at Holy Trinity and his work with the Brooklyn Apollo will be discussed in detail later in the dissertation.

Final Compositions for Orchestra

During his first years in New York Buck wrote his final two compositions for orchestra. One was the Symphonic Overture Marmion written in 1878 after the poem of Sir Walter Scott, and the other was the Festival Overture on the American National Air, The Star Spangled Banner, which was composed sometime before 1880.[2]

Marmion received its first performance with Theodore Thomas conducting, March 30, 1878, at the Brooklyn Academy of Music.[3] A reviewer for the Musical Courier said of a somewhat later performance that the overture "has nothing very new in invention or characteristic otherwise, but it is a well-written, musicianly piece like most others from the same pen."[1] Marmion's greatest significance probably lay in the fact that it contained the most extensive use of representative themes which Buck had employed up to that time. The program notes draw attention to some of the themes: "The first outburst of the orchestra in D minor may be called the Marmion theme. The second theme in the violoncelli is the love theme. The solo trombone is the Abbot and the clarionet is the victim."[2]

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[1] Letters from Dudley Buck, Brooklyn, December 1, 1876, January 16, 1877. (SPW)

[2] An arrangement for chorus and band was mentioned in "Gilmore's Military Band Concert," American Art Journal, November 13, 1880, p. 48.

[3] Program, Academy of Music, Brooklyn, March 30, 1878. (TTP)

The Star Spangled Banner Overture was somewhat more popular in style than Marmion and contained optional parts for a chorus in the finale. Although there is no record of a "first performance" or reviews by the musical press, the Star Spangled Banner Overture received many performances as did Marmion. The Star Spangled Banner Overture was more frequently performed at concerts of a popular nature such as the Independence Day performance which was mentioned by Buck in a letter to his son dated July 7, 1891:

> They also played my "Star Spangled Banner Overture." According to the wish of Vander Stucken I have added a coda after the 𝄐 in the orch. so that the song was sung 3 times--1st verse 100 voices, 2nd verse 500 voices, 3rd verse like in the original score by 3000 and the public. Saba! [BFP]

Scenes from the Golden Legend

Early in 1879, the May Festival Association of Cincinnati offered a prize of one thousand dollars for a composition to be performed at the May Festival of 1880.[1] According to an article that appeared in the May 1879 issue of Church's Musical Visitor, a Cincinnati periodical, the prize was being awarded by the directors of the College of Music of Cincinnati, so that the competition was sure to be on a high level.[2]

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[1] "Novelty Concert Last Night," Musical Courier, April 1, 1885, p. 197.

[2] Program, Academy of Music, Brooklyn, March 30, 1878. (TTP)

An account of the origin of the Festival competition is given by Krehbiel in the 1880 May Festival Programme:

> The enormous financial success of the Third May Musical Festival held in Cincinnati in 1878, besides demonstrating the capacity of the American people to appreciate the highest accomplishments in music, furnished the Festival Association with means with which to promote the culture so auspiciously inaugurated. A great many projects looking to this end were brought forward and discussed at the time. . . . The managers desired to . . . do something . . . which would tend toward the development of a national art in the United States. No one would be so short-sighted as to imagine that this, which is the goal that every cultured nation is striving for, is to be reached without . . . patient, consistent, and laborious effort, but it was well to make a good beginning, and this the Association did by offering a prize of one thousand dollars, open to all native-born composers, for the best composition which should employ chorus and orchestra, and occupy at least half an hour in the performance. . . . Twenty-five works [were] sent in to the Festival Board in answer to the invitation. This fact was in itself very significant of the progress which music is making in the United States, for heretofore there has been little, if any encouragement--none of a practical and compensatory kind--extended to American musicians to devote themselves to anything higher in musical composition than the ballads, piano trifles, and ephemeral pieces for the church, which form the bulk of the publishers' catalogues.[3]

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[1] Notice of Cincinnati Musical Association, n.d. [In Thomas programs, Vol. 160, December 1879-July 1881.]

[2] "A Prize Composition," Church's Musical Visitor, March 1879, p. 160-61.

[3] Henry E. Krehbiel, "[Notes to] Third Evening Concert," Programme of the Fourth Cincinnati May Music Festival (Cincinnati: The Festival Association, 1880), p. 57.

The compositions were sent in under a nom de plume; however, the titles were made public. The following list of titles of seven of the twenty-five works indicates the variety of subject matter covered by the compositions that were entered in the contest: The Bells (after Poe), Homage to Beethoven, The Incas Downfall, Tribute to Music, Credo in C major, The Dream, and Mezuea.[1]

As early as a year before the Festival the press began speculating on the outcome of the contest. High upon the list of possible winners were Dudley Buck, Jerome Hopkins, Silas G. Pratt, J. K. Paine, and G. F. Bristow.[2]

In February 1880, the American Art Journal reported that the chosen composition was Scenes from the Golden Legend (after Longfellow), and although the name of the composer was not supposed to be divulged until the night of the performance, the article further stated that "the composer of the work is Mr. Dudley Buck, a warm personal friend and admirer of Mr. Theodore Thomas."[3]

When Buck was officially recognized as the composer of the prize-winning composition, criticism of the composition began to emanate from certain segments of the press. Those who were critical of the contest felt that it was improper for Thomas to act as judge in view of his friendship with Dudley Buck. The critical position

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[1] "The Cincinnati Prize Composition," American Art Journal, December 13, 1879, p. 103.

[2] "A Prize Composition," Church's Musical Visitor, March 1879, p. 160-61.

[3] "Cincinnati Prize Musical Composition," American Art Journal, February 7, 1880, p. 232.

PLATE V

DUDLEY BUCK (1879)

was frankly stated by the American Art Journal: "What the public would like to know is whether Mr. Thomas knew that the 'Golden Legend" was the work of Dudley Buck and cast his vote accordingly. Mr. Thomas' intimate friendship with Mr. Dudley Buck is notorious."[1]

In answer to these allegations, Thomas declared that the competition was fair and that the decision of the judges was unbiased. According to Thomas the Golden Legend received three out of the five votes, and none of the judges changed his vote.[2]

An interesting postscript to the circumstances surrounding the May Festival competition is found in an undated review of a performance of the Golden Legend which took place February 4, 1893:

> An interesting fact associated with this work is that shortly before it was completed Mr. Buck received from the Cincinnati Festival Association an invitation accompanied by an offer of $1000 to write a cantata for its forthcoming Festival. Mr. Buck replied that he had such a work almost finished but suggested that the money be given as a prize for works submitted in competition and that his composition take its chances with the others.[3]

Although nothing further has been discovered to document the above incident, it is possible that Buck could have received such an offer since a letter from Buck to S. P. Warren, dated January 1879, establishes the fact that the Golden Legend was well under way before the May Festival prize was announced:

> You make some enquires about the "Golden Legend"--well, I have written considerable, and there is yet much to write. . . . I have been weeks without writing a note nor attempting

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[1] "Concerning the Cincinnati Prize," American Art Journal, April 10, 1880, p. 377.

[2] Ibid.

[3] "Golden Legend," Brooklyn Times, n.d., n.p. (JHB)

> to. . . . I have . . . worked at it when I felt like it, and believe it will "pan out" well.[1]

The composition was well-received when it appeared. The Musical Courier, on comparing Buck's setting of the Golden Legend with that of Arthur Sullivan, said "we find the work of the American musician (who, however, is not and does not claim to be facile princeps among his brethren on this side of the herring pond) vastly superior from every point of view to that of his English colleague."[2] Krehbiel, in a review of a New York performance of a portion of the work stated: "It is a well-rounded and extremely interesting composition . . . which is not only entirely musical but is also dramatically lucid. . . . Mr. Buck has given it [the text] an investiture which will long please by its beauty and expressiveness."[3]

The reviews of a Brooklyn performance of the Golden Legend conducted by Buck some fifteen years after the work was first performed, are less favorable and criticize the work's lack of dramatic content, a criticism which frequently was made of Buck's large-scale compositions toward the turn of the century:

> It seemed just a trifle light. . . . It does not reflect the passion and the experience that we might have looked for in the work of some man whose life had been less quiet and scholastic than that of Mr. Buck.[4]

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[1] Letter from Dudley Buck, Brooklyn, January 1879. (SPW)

[2] "American Concerts in London," Musical Courier, December 22, 1886, p. 386.

[3] Henry Edward Krehbiel, Review of the New York Musical Season 1885-86 (New York and London: Novello, Ewer, and Co., 1886), p. 128.

[4] "Golden Legend," Musical Courier, January 1, 1896, p. 96.

> It has beauty rather than strength and cannot expect to command the attention of a musical public distracted between opera and the concerts of a great orchestra. For the cities where choral societies offer the winter's chief musical interest "The Golden Legend" is an excellent work . . . and not too difficult.[1]

Deseret

In a letter dated May 25, 1880, that Buck wrote to Theodore Thomas in appreciation of Thomas' attentive performance of the Golden Legend, Buck commented upon his latest composition: "I am crazy scoring my comic opera for the fall. It is at all events very funny."[2] The comic opera which Buck mentioned in the letter was entitled Deseret; or A Saint's Afflictions. The libretto was written by W. A. Croffut, a fairly well-known littérateur, who, like Buck, was making his first attempt in the field of comic opera.

The premier performance of Deseret took place October 11, 1880, in Haverly's Fourteenth Street Theatre, New York. The Dudley Buck Opera Company, which had been organized for the occasion, performed the opera.[3]

According to one reviewer, the first performance drew an enthusiastic, if unconventional, response from the audience:

> It is unprofessional to apply the church system to Mr. Buck's opera as the friendly audience did on Monday.

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[1] "Buck's Golden Legend," Brooklyn Eagle, December 27, 1895, p. 9.

[2] Letter from Dudley Buck, Brooklyn, May 25, 1880. (TTL)

[3] Programme, Haverly's Fourteenth Street Theater, New York, October 11, 1880. This program is attached to the manuscript copy of the libretto.

> They said to themselves, "As Mr. Buck has written this opera, it must necessarily be very good; and as it is very good, we had better begin applauding it at once, without waiting to hear it." Consequently, Mr. Buck's reception, when he entered the orchestra, was that of a conqueror; everything in the first Act was encored, and when the Act was over Mr. Buck was called before the curtain and a speech was vehemently demanded, although one pious lady audibly protested against the "shame" of forcing so good a man before the footlights.
>
> . . . .
>
> The impression of the first night was that of an amateur performance for the benefit of some church mission. . . . We do not say that this was a bad impression; but it was a strange one in Haverly's Theatre.[1]

In spite of the enthusiasm on the part of the first night audience, Deseret proved to be unsuccessful. The American Art Journal under a heading entitled "Things our readers would like to know" asked: "Can Dudley Buck write a comic opera that is not tinged with ecclesiastical style?"[2] The contemporary answer to that question, which manifested itself in reviews and in the opera's ultimate rejection by the public, indicated that Buck could not write a comic opera sufficiently free from the ecclesiastical style to become successful.

A highly critical view of Buck's music appeared in the Dramatic News: "Dudley Buck mistook his vocation when he undertook to write a 'comic opera.' It is not comic and not opera. . . . This comes of an organist going out of his sphere of work."[3] Reviews of two different performances of the work from the New York Spirit of the Times deal more directly with the issues than did the Dramatic News:

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[1] "Review of Deseret," New York Spirit of the Times, October 30, 1880.

[2] "Things our readers would like to know," American Art Journal, October 23, 1880, p. 421.

[3] American Art Journal, November 6, 1880, p. 28.

> The music is bright, strong, scholarly; but it is not characteristic nor humorous. Soldiers, Indians, and Mormons all sing the same style of music, and the musical fun of the songs--such, for instance, as,
>
> Live Injun--bad Injun!
> Dead Injun--good Injun!
> Hump-te-lump-te-lee!
>
> is the fun of the dancing hippopotamus, lumbersome and awkward. There are no catchy, singable tunes to be hummed or whistled when the opera is over.[1]

> The composer who could not write a melody for them [Croffut's words] has no music in his soul, or else all the music in his soul is sacred music, like Mr. Dudley Buck's. Even the words of Pinafore would not have appeared to be funny if Dr. Sullivan had set them to the music of The Martyr of Antioch.[2]

The reviewer who wrote the two preceding passages predicted that in spite of its musical shortcomings Deseret would enjoy a limited amount of success throughout the country: "Those who expect the first American comic opera[3] to out-rival the French school and throw Pinafore and The Pirates into the shade will be disappointed. . . . New York will not receive it with effusion; but all through the country it will draw crowded houses and be warmly praised."[4]

After its New York run the opera went on tour, but it did not "enjoy crowded houses." Deseret ran for two weeks in Baltimore

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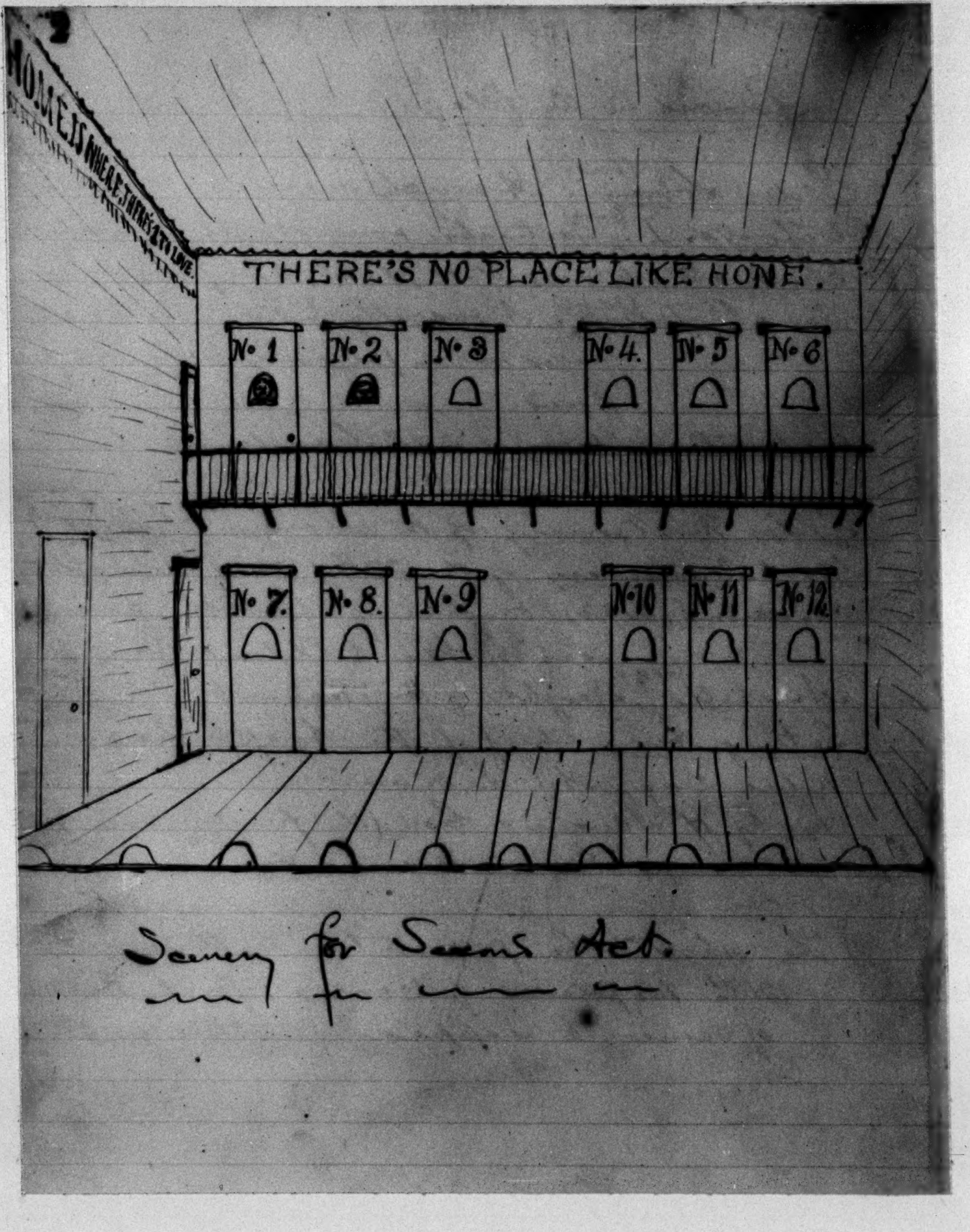
[1] "Review of Deseret," New York Spirit of the Times, October 16, 1880.

[2] Ibid., October 30, 1880.

[3] According to Cecil Smith, in Musical Comedy in America, Deseret was the second American comic opera next to The First Life of the Guards at Brighton by J. S. Crossey.

[4] "Review of Deseret," New York Spirit of the Times, October 16, 1880.

PLATE VI


HOME IS WHERE THERE'S TRUE LOVE
THERE'S NO PLACE LIKE HOME.
N° 1
N° 2
N° 3
N° 4.
N° 5
N° 6
N° 7.
N° 8.
N° 9
N° 10
N° 11
N° 12.
Scenery for Second Act.

CROFFUT'S SKETCH FOR THE ACT II SCENERY OF DESERET and two weeks in Cincinnati before the tour was finally cancelled. According to the American Art Journal "the artists engaged in the unfortunate tour . . . lost considerable time and money through the non-fulfillment of contracts by the management."[1]

Most of the blame for the opera's lack of success rested on the inappropriateness of Buck's music. However, a novel view of the cause of the opera's failure was taken by Hipsher in his History of Serious American Opera. Hipsher suggested that perhaps the opera's plot, which dealt with a polygynous, somewhat lecherous Mormon and his quest for a twenty-fifth wife, did not appeal to the moral standards of late nineteenth-century America.[2]

The Apollo Club and Buck's Compositions for Male Chorus

Following Deseret's unsuccessful debut in 1880, Buck's composing activity for the next few years was largely directed toward supplying compositions for the Apollo Club of Brooklyn, which was just beginning its most successful decade.

In August 1883, Music and Drama carried an article on the Brooklyn Apollo Club from which the following information concerning the club's history has been taken:

> The Apollo Club, a representative and successful society composed entirely of male voices, has acquired a local reputation, at least, for artistic excellence in the singing of part music. The club is limited to sixty active and three

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[1] American Art Journal, January 8, 1881, p. 211.

[2] Edward Ellsworth Hipshure, History of Serious American Opera (Philadelphia: Theodore Presser and Co., 1927-34), p. 98.

> hundred subscribing members. Three concerts are given during the season, in the Academy of Music, admission to which is by ticket only. . . . The initial concert, under the direction of its present conductor, Mr. Dudley Buck, was given March 27, 1878, with a membership of twenty-four. . . . The concerts given are among the most artistic in the country. Much of the present success is doubtless due to the musicianly skill and the interest taken in the work by Mr. Buck, who has composed several successful works for the club.[1]

A further idea of the nature of the club and its membership may be gained from a passage found in a letter which Dudley Buck wrote in reply to a request from Theodore Thomas that the Apollo Club augment a choral society in Philadelphia for a performance of Beethoven's Ninth Symphony:

> According to the rules of the club (now in its 3rd year) it is not permitted for the organization to appear as the Apollo Club in any concerts other than their own. . . . Neither can the name of the Apollo Club be used by any number of the members in concerts other than those given by the club. . . .
>
> Three reasons would work against such a performance.
>
> (1) The club's membership stands well socially and has engagements this time of year.
>
> (2) Nearly all the members are young men in banks, ins., etc. and a number of some means and all work in N.Y. making a P.M. rehearsal impossible.
>
> (3) There would be some personal feeling against being absorbed in the Phila. chorus.[2]

The Club, which gave its first concert under the name Schubert Club, incorporated the name Apollo in May 1878, and gave its first subscription concert December 9, 1878.[3] Included on the program of the first regular concert was The Nun of Nidaros from Longfellow's "Saga of King Olaf." The Nun of Nidaros, published in 1879, was the first of five cantatas for male voices and small orchestra that Buck composed for the Apollo Club. The cantatas King Olaf's Christmas, also from the Longfellow poem, and Chorus of Spirits and Hours from "Prometheus Unbound" by Shelley appeared in 1881 and 1882 respectively. In 1883 Buck did not compose a cantata for the Brooklyn Apollo; however, he wrote a set of six songs for male chorus (Op. 92) which the Apollo premiered.

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[1] "Brooklyn Musical Societies," Music and Drama, August 18, 1883, n.p. (JHB)

[2] Letter from Dudley Buck, Brooklyn, January 14, 1881. (TTL)

[3] Program notes in the Seventy-Fifth Anniversary Apollo Club Program. (LIH)

In 1884, during a visit to Dresden, Buck completed the sketches of his fourth and most important cantata for male chorus--The Voyage of Columbus.[1] The Brooklyn Apollo gave the premier performance of the Columbus Cantata on May 4, 1886. Krehbiel reviewed a performance of the work which took place February 15, 1887, and made the following observations:

> The song [In Distant Andalusia] . . . is one of the most delightfully melodious numbers in the work. . . . [The work] has an effective orchestra accompaniment, this factor being one which invests the cantata with a good deal of dignity and beauty.[2]

The elaborate musical program which was planned for the Columbian Quadricentennial Exposition held in Chicago in 1892 included the performance of Buck's The Voyage of Columbus along with S. G. Pratt's The Triumph of Columbus and G. F. Root's

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[1] Letter from Dudley Buck, Brooklyn, November 24, 1892. (BFP)

[2] H. E. Krehbiel, Review of the New York Musical Season 1886-1887 (New York and London: Novello, Ewer, & Co., 1887), p. 109. (For further information on religious elements in this composition see: Jacklin Talmage Bolton, "Religious Influences on American Secular Cantatas, 1850-1930" Unpublished Ph.D. dissertation, School of Music, University of Michigan, 1964.)

Columbus, Hero of the Faith.[1] However, the Exposition's musical activities under the direction of Theodore Thomas proved unsuccessful, and their failure culminated in Thomas' resignation and a general reorganization, which resulted in the cancellation of the performance of Buck's cantata.[2]

During the 1880's the four cantatas became exceedingly popular with the male choruses that were found in almost every city of any size in the United States in the last quarter of the nineteenth century. From 1884 to 1890 over thirty performances of Buck's cantatas for male chorus are listed in Krehbiel's Review of the New York Musical Season and Wilson's Musical Year Book of the United States, and those listings can by no means be considered exhaustive. After each of Buck's cantatas had received its initial performance with the Brooklyn Apollo, they were quickly taken up by such male choruses as the Boston Apollo, Chicago Apollo, Arion Club of Milwaukee, Loring Club of San Francisco and so forth.[3]

In the early 1890's, the Brooklyn Apollo ran into hard times. In a letter to his son dated June 16, 1891, Buck wrote "the 'Apollo' have just taken $500 off my salary for next year," and in November 1892, he stated that "the Apollo is decidedly running behind in subscriptions this year, and it would not surprise me if they should make another salary cut next season." By

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[1] Musical Courier (Columbus Special ed.), October 8, 1892, p. 9.

[2] For an account of Thomas' resignation and the failure of music at the Exposition see the Musical Courier, August 16, 1893, p. 7, 13; August 23, 1893, p. 13.

[3] G. H. Wilson, 1883-1888, passim.

February 1893 the Apollo financial situation was such that Buck said "I don't give the organization more than two years to live."[1]

At the same time the club was experiencing financial difficulties, a gradual shift in orientation was taking place in which the club emphasized sociability and entertainment at the expense of musical values. This trend may be observed from such comments as the following which appeared in 1895 in a review of an Apollo concert by the Musical Courier: "It was Apollo Club night. . . . It is always puzzling to know how many of the attendants at these private concerts go for the music and how many to be able afterward to say they were there."[2] Buck was conscious of his audience's changing tastes, and in a letter to his son he expressed his disapproval of the emphasis placed upon entertainment at the Apollo concerts: "In Europe they subscribe to or take interest in a male organization, a string chamber music club, a Philh. Orchestra, etc. from their several characteristics--Here they want a 'variety show' with each."[3]

Although Buck may have disapproved of the Apollo subscribers' musical preferences, it was contrary to his pragmatic nature to ignore them, as the following discussion of his last cantata for male chorus will show.

The last cantata that Buck composed for the Brooklyn Apollo Club was written fourteen years after The Voyage of Columbus. Buck described the Cantata in a letter to his son January 11, 1898:

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[1] Letters from Dudley Buck, Brooklyn, June 16, 1891; November 24, 1892; and February 10, 1893. (BFP)

[2] Musical Courier, December 18, 1895, p. 25.

[3] Letter from Dudley Buck, Brooklyn, February 10, 1893. (BFP)

> I am presently writing a work for men's voices larger than the "Nun of Nidaros"--on the last subject you would ever guess--Nothing less than a dramatic setting for Solo Tenor, Solo Baritone and chorus with small orchestra, piano and reed organ obligato of your old childish predilection--"Paul Revere's Ride"! [after Longfellow] . . . I tell you the sketches promise it to be a "corker"! with the Star Spangled Banner--used as a "Leit-motiv" more or less throughout, and coming in unison ffff in finale.[1]

Buck, with an awareness of the Apollo audience's penchant for entertainment set out to compose a "corker" and according to the reviews succeeded:

> On Tuesday evening the Academy was held by the Apollo Club, Dudley Buck conductor, and surely its walls have never throbbed with more patriotism than was developed over Mr. Buck's setting of Paul Revere's Ride. . . . Mr. Buck's writing . . . was so characteristically American that it took the audience captive.[2]
>
> The patriotic significance was . . . marked by lowering a large flag over the chorus in the pause before the last verse, while the orchestra was playing an interlude of which the [National] Anthem was the theme.[3]
>
> The people rose irresistibly and cheered and waved handkerchiefs during the last verse until it was almost impossible to hear the large chorus.[4]
>
> That swinging closing chorus may be counted on to make the composition successful wherever the Stars and Stripes float.[5]

In 1901, Dudley Buck retired from his position as active director of the Apollo Club and was succeeded by one of his former students, John Hayatt Brewer, who had served as accompanist for the club since its inception. Almost immediately after Brewer assumed the club's musical directorship the press became highly critical of the performances. The Musical Courier stated that the club was now a social club, not a musical club as it was under Buck.[1] Two years later the press began to ignore the Apollo concerts altogether, from the standpoint of music criticism: "The first concert by the Brooklyn Apollo Club was given . . . December 8. . . . As the club is a social organization the concert does not require criticism."[2]

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[1] Letter from Dudley Buck, Brooklyn, January 11, 1898. (BFP)

[2] Musical Courier, December 21, 1898, p. 36.

[3] "Apollo Club Concert," Brooklyn Eagle, December 14, 1898, p. 5.

[4] Musical Courier, December 21, 1898, p. 36.

[5] "Apollo Club Concert," Brooklyn Eagle, December 21, 1898, p. 5.

Buck's Concern for Standards within the Music Profession

Opposition to the Mus. Doc.

On June 23, 1884, Yale University, then known as Yale College, awarded Dudley Buck, without his prior knowledge, the honorary degree of Mus. Doc.[3] The following day Buck surprised the music profession and the academic world with a widely publicized repudiation of the degree through the following letter to Noah Porter, President of Yale:

> My Dear Sir:
> Rumor, in the shape of various letters received, reports that Yale College has just conferred the musical doctorate upon the undersigned. Assuming this to be a fact (in absence of official notification as yet), I take the liberty of

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[1] Musical Courier, December 18, 1901, p. 27.

[2] Musical Courier, December 16, 1903, p. 12.

[3] New Haven Register, June 25, 1884, p. 1.

> addressing a few personal words to you. No one could appreciate better than myself the high honor of such a compliment, coming from such an institution as old "Yale," but I must say that I have a distaste amounting to unconquerable repugnance to all titles of this kind in my profession. In the literary sphere it is quite different. Time alone can test what may be of value in my work, and a degree actually hampers rather than aids me. Twice I have previously declined, when I knew in advance that friends were moving to this end, and I should most certainly have taken active steps to prevent it in the present case, had the result not come upon me as an utter surprise. I feel deeply that this is an ungracious letter to write, but what I may call my conscientious scruples lie still deeper. Will you not then assist me in having the matter dropped? I shall never forget the honor intended, but feel that I must be unhampered by titles, even when coming from such a distinguished source.
>
> Very truly yours,
> Dudley Buck.[1]

The letter not only went to the president of Yale College, but also reached several newspapers including the Cleveland Leader and at least four music periodicals.[2] A copy was also sent to the president of the MTNA, to be read in Cleveland at the annual meeting in the summer of 1884.[3]

The musical press was about evenly divided as to the propriety of Buck's action. A St. Louis periodical, Kunkel's Musical Review, in one of the most critical views of Buck's action made the following remarks:

> Mr. Buck has simply shown that it is quite possible to be an able musician without being a gentleman, either in feeling or manner, and to be devoured by an inordinate self-esteem, while pretending to be extremely modest. We cannot imagine a more hypocritical, pharisaical, and generally disreputable

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[1] "Immodest Modesty," Kunkel's Musical Review, August, 1884, p. 313.

[2] Ibid.; Musical Courier, July 23, 1884, p. 50; Musical Items, August, 1884, p. 6; and Musical Visitor, September 1, 1884, p. 234.

[3] Kunkel's Musical Review, August, 1884, p. 313.

> course than that of this modest American composer in this matter.[1]

A Boston music journal, Folio, wryly commented "that it is very un-American to refuse anything within reach" and went on to say that Buck's action resulted from "base bowings to a lingering foreign domination." The article then suggested that Dudley Buck reconsider his position in the matter and accept the degree.[2]

Favorable views of Buck's refusal of the Mus. Doc. were held by the Musical Visitor of Cincinnati, which said that Buck's position in this matter was "well taken," and the Musical Courier, which praised Buck's stand and said: "We cannot but feel proud of Mr. Dudley Buck's declination of this proferred honor."[3]

To understand what compelled Buck to reject the Mus. Doc., it is necessary to learn something of the nature of the degree and the status it held among members of the music profession in this country around 1884.

Unlike the Mus. Doc. in England, which could be earned by following a prescribed course in a University, the Mus. Doc. in this country was an honorary degree. As an honorary degree, there were no definite standards for regulating its conferment; therefore, each degree came about as the result of special interests and other circumstances which were unique with almost every presentation.

The presentation of the degree in its most distinguished form occurred when the largest and most reputable colleges thoughtfully conferred an occasional Mus. Doc. honoris causa on a musician of national prominence whose work in the college's opinion deserved such recognition. It was in such a spirit that William Mason, who received his Mus. Doc. from Yale in 1872, and other nationally prominent members of the American music profession such as W. S. B. Mathews, Lowell Mason, J. K. Paine, and Dudley Buck were so honored.

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[1] Ibid. [2] Folio, August, 1884, p. 50.

[3] "Musical Degrees," Musical Visitor, September 1, 1884, p. 235; "A True Musician," Musical Courier, July 23, 1884, p. 50.

Many other instances of Mus. Doc. conferment occurred however, which ranged in character from something less than respectable to manifestly fraudulent. An example of such irregular degree procurement may be seen in the action of Ernst Eberhard, who obtained his Mus. Doc. from the Grand Conservatory of Music in New York City, an institution of which he was both founder and director. Other questionable recipients of the Mus. Doc. included a host of musicians of little or no distinction who received the Mus. Doc. primarily from the small schools where they taught.[1] These obscure recipients of the degree included Dr. Bruno O. Klein (Francis Xavier in Chicago), William S. Waith (Buffalo Conservatory), and H. S. Perkins (Western Reserve in Illinois).[2]

Both the music profession and the musical press were concerned with the inconsistencies in Mus. Doc. conferment. The following article criticizing Ernst Eberhard's practices appeared in the Musical Courier, July 2, 1884:

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[1] "A Word About Musical Degrees," Musical Courier, January 24, 1885, p. 387.

[2] "Another Doctor of Music," Musical Courier, July 8, 1885, p. 2 (for Klein and Perkins); Musical Courier, July 8, 1891, p. 29 (for Waith).

> I suggest a way whereby anybody in want of the degree of D. - M. [sic. for Mus. Doc.] can secure one. Let Eberhard's Grand Conservatory of Music . . . attach a department to itself, to be known as the University of Pennsylvania. Then let it imitate that foreign corporation by laying in a stock of sheepskins, and selling them off to those who can afford to buy them. If the conservatory can confer a degree without an examination in one case, it might as well "go the whole figure," and go into the peddling business at once. Its degrees will be worth as much in one case as in the other.[1]

Less sharp than the comments on Eberhard was the following admonition given to one of the obscure recipients of the Mus. Doc.:

> Who is Prof. William S. Waith of Buffalo who has just received and accepted the absurd title "Doctor of Music"? . . . If Prof. William S. Waith desires to be enrolled among musical humbugs of America the best course for him to pursue to accomplish the end is to use the affix Mus. Doc.[2]

The anomaly of the Mus. Doc. was only one aspect of the larger problem of quackery and charlatanism which faced the music profession in America during the second half of the nineteenth century. The music profession's concern with this problem resulted in the formation of several different movements which attempted to meet the issue of quackery in the music profession by instituting some form of national standards with respect to titles and degrees and their reflection of musical competence. Buck, who retained an interest in raising the standards of the profession throughout his career, participated in several of these movements.

One of the earliest movements of this type and one in which Buck participated was the American Musical Congress, which was established at the National Music Teacher's Convention at Boston in 1868. The following statements concerning the aims of the Musical

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[1] "The Raconteur," Musical Courier, July 2, 1884, p. 2.

[2] Musical Courier, July 8, 1891, p. 29.

Congress appeared in the Musical Independent, November 1869:

> In its endeavor to acquire recognized standing among the learned professions, the music profession has had to contend against two great obstacles, quackery and back-biting. . . . A musical congress can do much to bring about a better state of things by establishing as high a standard of qualifications as shall seem practicable--at any rate a standard of some kind.[1]

The list of members included most of the country's prominent musicians, such as: William Mason, Lowell Mason, J. K. Paine, G. F. Bristow, and so forth.[2] Dudley Buck, not only supported the movement, but served as vice-president from the Chicago area.[3] The Musical Congress apparently lost momentum; for after 1870 there is little mention of it in the musical press.

A later and more successful reform movement of which Buck was a charter member was the American College of Musicians, or the ACM. The ACM's aims, which were similar to those of the Musical Congress, were set forth in the following letter from the organization's first president, A. C. Bowman, to the editors of the Musical Visitor, November 1, 1884:

> Its [the ACM's] purpose is to institute a standard of musical scholarship in the country, in place of the very crude opinion on that point now prevailing; to say what constitutes a real musician; to secure to that name and its bearers their deserved honor, and enable the worthy to more easily find their proper place in the public estimation as well as among their professional brethren.[4]

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[1] "The National Music Teacher's Convention at Boston," Musical Independent, November 1869, p. 382.

[2] Ibid.

[3] "Musical Congress," Musical Independent, September 1871, p. 136.

[4] Musical Visitor, November 1, 1884, p. 235.

The by-laws of the ACM listed three levels of attainment, which a musician could procure by examination and which were identified by appropriate titles: member ACM, Fellow ACM, and Master of Musical Arts.[1] The ACM did not recognize any form of doctorate as an article in the Musical Courier, July 16, 1884, observed:

> It will be noticed that none of . . . the ACM's titles can be formed into a handle (such as Dr.) to attach to one's name. . . . This, it would seem to us, is entirely in accordance with the spirit of American ideas and titles.[2]

During the spring before the first meeting of the ACM, the Musical Courier received dozens of letters of endorsement and support from charter members including Leopold Damrosch, William Mason, Silas Pratt, and Dudley Buck.[3] The support and encouragement given to the ACM by the music profession was echoed by the musical press:

> We hope . . . the ACM's deliberations will result in the adoption of reforms essential to the advancement of the art of music and the status of those engaged in the profession in this country. We hope it will take an aggressive stand against the fraud now rampant in the distribution of that valuable diploma "Doctor of Music" a fraud beginning with colleges and schools in every part of the country and culminating in insignificant music schools some of which have a valuable music curriculum.[4]

The inaugural meeting of the ACM was scheduled to take place in conjunction with the national MTNA convention in Cleveland, July 2, 1884. On June 23, 1884, a little over one week prior to the first ACM meeting, Dudley Buck learned that Yale College had conferred the Mus. Doc. upon him.

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[1] "The Formation of an American College of Musicians," Musical Courier, July 16, 1884, p. 34.

[2] Ibid. [3] Ibid.

[4] "The Music Teacher's Association," Musical Courier, March 5, 1884, p. 147.

There were various pressures upon Buck to accept the degree; some of those already discussed came from certain segments of the press. More compelling pressure, however, came from the influential friends of Buck who had secured the degree for him. Buck's regret at having to disappoint his friends by not accepting the degree is expressed in a letter he wrote to the Honorable H. C. Robinson of Hartford:

> It is extremely painful to run counter to the good wishes of such tried old friends as yourself and the Rev. Dr. Parker, and others besides. Had I not very strong convictions in the matter in question, . . . I should, perhaps, have been willing to have borne the title for my friend's sake.[1]

Buck's failure to accept the Mus. Doc. even in the face of strong pressures is understandable in the light of the music profession's attitudes toward the degree. Not so apparent are Buck's motives for publicly repudiating the degree. The following factors are suggested as being among those responsible for Buck's decision to publicize widely his rejection of the Mus. Doc.: First, at the time the degree was awarded to Buck, it was not enough simply to ignore the Mus. Doc. in order to disassociate one's self from it. Sentiment against the Mus. Doc. was so strong throughout the music profession that a public repudiation of the degree was demanded. The prevailing attitude towards the degree is described in the following selection from the Musical Courier:

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[1] Frances Hall Johnson, Musical Memories of Hartford (Hartford, Connecticut: Witkower's, 1931), p. 14.

> We all know that the best men in the profession who to some extent were entitled to a degree either honoris causa or as a result of examination by a recognized tribunal, dropped the tailpiece when the situation was distinctly and succinctly explained.[1]

The second important factor in Buck's decision to publicize widely his refusal of the Mus. Doc. was his strong feeling against the Mus. Doc., which is here expressed in his own words from the letter to the Honorable H. C. Robinson:

> The whole esprit de corps of those ranking in the profession is against it. It is sought for or desired by only greater or lesser frauds who would fain climb by it.[2]

Yale's presentation of the Mus. Doc. came at just the time when Dudley Buck could reject the degree both to support the policies of the newly-formed ACM and to stress his own strong disapproval of the Mus. Doc.

For ten years following the ACM's inaugural meeting in 1884, Buck remained an active member. He served on the board of examiners several times and took part in the adoption of permanent bylaws and constitution at the sixth annual convention in the summer of 1891.[3] In 1894, Buck was listed as one of the proposed incorporators of a national school of music to be established by the ACM in Washington, D. C. Although the legislation necessary for such an undertaking reached the floor of the House of Representatives, it did not pass into law.[4]

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[1] "Doctor of Music," Musical Courier, December 12, 1888, p. 431.

[2] Johnson, p. 15.

[3] "The Officers of the ACM," Musical Courier, July 9, 1891, p. 9.

[4] Musical Courier, April 4, 1894, p. 18.

The American Patriotic Musical League

Buck's activity directed toward raising the standards of the American music profession continued during his entire career. Almost every movement that aimed to elevate musical standards or further the American cause in music received Buck's support, although his professional obligations often kept him from active membership.

One movement with which Buck was in sympathy was The American Patriotic Musical League headed by one of Buck's former students, Frederick Grant Gleason. Buck's name appeared at the head of the "co-operators list," although he could not join the organization:[1]

> Now as to the musical society. It goes without saying that I endorse any genuine movement which has for its object the forwarding of the American cause. As one of the "pioneers" I can only rejoice in it. But I cannot belong actively and peculiarly to all the associations which are now formed and forming.[2]

The American Patriotic Musical League had as its goals the encouragement of American musicians and the performance of opera in English. In support of the cause of opera in English, Buck wrote the following article for the AMPL, which is here condensed to about half its original length:

> To-day we see that the mother tongue of each nation has become obligatory on the stage of that nation. France, Germany and Italy will listen to nothing but their own vernacular, and even in Russia the Italian or French language in opera is becoming at least exotic.
>
> The English speaking peoples alone have as yet not taken the stand which the other nations have made a sine qua non.

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[1] Musical Courier, November 10, 1897, pp. 41-42.

[2] Letter from Dudley Buck, Brooklyn, May 1, 1891. (FGG)

All the states of Continental Europe (excepting Russia) and even South America, say to candidates from other nations: "If you would sing to us it is obligatory to sing in our tongue, and it must be at least acceptably sung as to accent of the same."

Had such a primary condition existed at the Metropolitan in New York city for the past few seasons, . . . the average listener would have carried away far more distinct impressions of drama and music united, and thus made distinct progress in art appreciation.

The American and English singers on the operatic stage, . . . have been forced to accept the foreign (just) conditions, [and] . . . it would seem, in view of the exorbitant salaries paid of late years to foreign principals, that we have a double right to apply their own rule, and demand that the use of our own language shall constitute part of that we pay for. . . . The foreigner is certainly not going to subject him or herself to the necessary studies [to sing in English] . . . finding us apparently indifferent what language is employed in grand opera, so it be not our native tongue.

It is, of course, not supposed that the change believed to be inevitably coming will commence at the Metropolitan. . . . What we first require is two or three well balanced companies capable of giving even large works in a more than respectable way. See even now the good work the Castle Square Company, of Boston, has done in this direction, as well as Mr. Gustav Hinrichs in Philadelphia. . . . Good singers, good ensemble, remaining more or less permanently together, . . . means real musical progress, independent of great stars, and consequent reasonable prices for the entertainment. . . . Relative frequency of operatic opportunity, united with the language understood by the people is the solution of the problem.

It is not infrequently argued that a work should always be given in the language in which it was composed. . . . To . . . persons, familiar with a work in their native tongue, a rendering in English would doubtless, at first hearing, sound more or less befremdend as the Germans say--foreign, and that in an unpleasantly surprising sense. But the German does not complain of Gounod's Faust in German, nor does the Frenchman of the text of Wagner's operas when given in French. On the contrary they demand it. Minor drawbacks are more than counterbalanced by the greater pleasure and comprehension of the majority. . . . The above theory of giving works in their original language . . . points out the necessity of good singable translations, . . . so that the original may not suffer violence. The present English text as printed is often lamentable, not to say ridiculous.

. . . .

The ideal translator for musical purposes is necessarily "a rare bird," but demand will probably bring adequate supply. . . . Such an ideal translator must necessarily be something of a poet himself, with considerable musicianship combined.

> The English language cannot then be deemed a drawback in itself for musical purposes. Everyone is willing to admit the superiority of Italian as a naturally smooth musical utterance, but English, despite its many consonants, may well compete with the gutterals of German or the nasal sounds of French. One most desirable thing the general use of English upon the Anglo-American stage would surely lead to is a more careful and continuous study of distinct articulation, to the great resultant joy of the listening public.
>
> Even leaving out the item of native composers and librettists, to whom the adoption of their native tongue would prove the greatest incentive, we may well continue to hope and work for the realization of the national idea under present discussion.[1]

Although Buck often supported professional organizations as illustrated by the preceding article that he wrote for the American Patriotic Musical League, he maintained a reserve in his professional associations which kept him free from cliques or factions within the profession. Buck's attitude toward professional relationships is made evident in a letter written to Harry Rowe Shelley in which Buck states that dissension within the profession "has led me, especially of late years, not to seek more than a comparatively narrow professional acquaintance or intimacy . . . but to do my humble share *regardless*."[2]

Other Organizations

Other organizations of which Buck was a member included the Brooklyn Institute of Arts and Sciences. Buck was appointed President of the Department of Music upon its organization November 27, 1891, and two years later was made an Honorary (lifetime) Member of the

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[1] Dudley Buck, "The American Patriotic Musical League," *Musical Courier*, October 13, 1897, p. 33.

[2] Letter from Dudley Buck, Brooklyn, May 1, 1891. (HRS)

Institute.[1] Buck served as a contributing member of the Manuscript Society of New York, which aimed at the encouragement of American composers.[2] In 1896-97, Buck was elected to the office of Honorary President of the recently organized American Guild of Organists of which he was a founder.[3] Buck was also elected to membership in the American Academy of Arts and Letters.

Light of Asia

Dudley Buck's most successful composition and his last important large-scale, secular cantata was the Light of Asia. The libretto consists of selected verses from Sir Edwin Arnold's poem the "Light of Asia" together with a few verses of his "Indian Song of Songs," which depict episodes in the life of Guatama Siddhartha. A letter from Buck to Mrs. J. R. Draper, October 7, 1886, reveals the way in which Buck came to use the Arnold poem for a libretto:

> I take pleasure in sending you a copy of my "Light of Asia". You especially are entitled to it as having first suggested my writing music to the poem. . . . At your suggestion, and from the paper copy you sent me-- . . . I carefully studied the possibilities from my standpoint, and assured myself that I could not make it a success on acct. of lack of proper words to close part I. To write them myself, with such a man as Edwin Arnold living, was out of the question. Then, in steps Mr. Wm Rowe with the suggestion that I look up Arnold's "Indian Song of Songs" (see printed libretto) a work at that time unknown to me. The gap was successfully bridged over in Arnold's own words and I felt able to proceed. "In a (reasonable) number of counselors there is safety."[4]

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[1] The Fourth Yearbook of the Brooklyn Institute of Arts and Sciences (Brooklyn: Press of the Brooklyn Eagle, 1892), p. 178.

[2] "The Manuscript Society Annual Dinner," Musical Courier, May 8, 1895, p. 15.

[3] "American Guild of Organists," Musical Courier, May 27, 1896, p. 22.

[4] Letter from Dudley Buck, Brooklyn, October 7, 1886. The letter and the piano score are presently in the Newberry Library in Chicago.

The copy of the Cantata which Buck sent to Mrs. Draper was a piano score published by Novello of London in 1886. Although the publication of an American composition abroad was not a unique occurrence, the fact that Novello brought out the Light of Asia was notable enough to draw the following comment from Krehbiel: "One was to advance the cause of American music in our country is to win respect for it abroad. . . . Mr. Dudley Buck has put in an entering wedge for his colleagues by selling his 'Light of Asia' abroad."[1]

The Choral Society of Washington, D. C., proposed to give the premier performance of Light of Asia. When the Society notified Buck that the work was to be given with organ accompaniment, the composer addressed the following letter to the Society:

> I heartily appreciate the compliment which the Choral Society of Washington proposes to pay me, but I am forced to be ungracious and say that I should very deeply deprecate any such performance.
>
> I do not exaggerate in the least when I say that I had rather that the "Light of Asia" should never be given publicly than that it should be given without an orchestra.
>
> The nature of the subject, the whole Oriental coloring, makes the orchestral accompaniment of this work a vital thing. No matter how relatively interesting the voice parts might prove, they do not make it, nor does the orchestra, but the union of the two. I would not be thought vain in saying that I know of comparatively few works of a choral nature which would so utterly lose their true significance as would the "Light of Asia," if given without a good orchestra. Not only is it actually impossible to properly play the accompaniments upon an organ, but, in case of such attempt, a new and foreign tone color, utterly at variance with the character of the whole work, would be added, bitterly misrepresenting me as its composer. I sincerely trust that your society may reconsider and postpone

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[1] "Letter from Henry Edward Krehbiel," New York Tribune, October 13, 1886. (Reprinted in the Musical Courier, October 27, 1886, p. 258.)

> until they can do me simple justice. In conclusion I must say, my dear sir, that I have rarely been called upon to write a letter so disagreeable to myself as this. I more than appreciate the enterprise shown by an organization willing to take up a large American work, but I also wish to bide my time for proper representation.[1]

After the Choral Society had received Buck's letter, they replied that "they did not feel that they should refrain entirely from the study of large choral works because of local circumstances." Buck then sent another letter to the Society:[2]

> Almost all the oratorios and many (even secular) cantatas may be given without orchestra, but with organ, and still lose comparatively little. The essence of the work, then, lies in the vocal parts, and the orchestral "tone color" is, in general, the same from beginning to end. Not so in other works where the orchestra has a role of far greater significance than merely that of accompanying the voices. To this latter class I claim the "Light of Asia" to belong.
>
> At this time in our musical history the first public performance of a large American work is of more than merely local significance. I am now speaking not of my work only, but of the American cause, of the hopes of the future and for younger men. By not giving a work its adequate and proper rendering at the outset, you hinder, not advance, the progress of American musical art. Had my work already been given in its completeness, had it been judged by a fairly adequate performance, for what it is, not for what it is not, I should, in your case, simply confine myself to an expression of regret, partially consoled by the compliment the Washington Choral Society proposes to give me. As it is, I owe it to myself to protest against such a first performance.
>
> I appreciate your courtest in offering to make any public statement in regard to the matter which I may desire. I am anxious to go on record in this matter, for to my mind, it involves far more than the personal interest of the undersigned. I look at it from the standpoint of a principle affecting many American works yet to come, and believe for myself and my colleagues that our motto and our true interest is found in the American line: "Learn to labor and to wait."[3]

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[1] "Buck's 'Light of Asia,'" [Reprinted in] Musical Courier, May 11, 1887, p. 305.

[2] Ibid. [3] Ibid.

The Washington Choral Society, influenced by Buck's argument, delayed the performance in an attempt to engage an orchestra. However, an orchestra could not be obtained so the first public performance of Light of Asia took place with organ accompaniment May 6, 1887.[1]

At the end of May 1887, the Light of Asia received its first performance with orchestra. "The first performance (legitimate)"[2] or "the first complete performance" as it was variously termed was presented by the combined forces of the New York Philharmonic Orchestra and the Newark Harmonic Society in Newark, May 31, 1887.[3] The Newark performance received the approbation of the public and the press with such comments as: "the general verdict in Newark is that the work is worthy to rank with the best cantatas of the day," and "the work is replete with the sweetest melodies [!], and at times is decidedly dramatic."[4]

The most celebrated performance of Light of Asia occurred as part of the 1888-89 series of Novello Oratorio Concerts in London, March 19, 1889. Dr. A. C. MacKenzie conducted the London performance, and the well-known singers Nordica, Lloyd, and Black sang the leading roles; thus the performance was on a high musical level.[5] The concert was given thorough, critical reviews by at least seven London periodicals.[1]

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[1] Wilson, V, p. 31. [2] *Ibid*., p. 52.

[3] Program, Music Hall, Newark, New Jersey, May 31, 1887. (JHB)

[4] The quotations are from the American Musician and Newark Daily Advertiser respectively and are reprinted in The Musical Times (London), April 1, 1889, p. 249.

[5] Black was substituted for the better known Sir Charles Santly, who was scheduled to perform.

One of the most thoughtful reviews of the Light of Asia written on the occasion of its London performance was printed in The Musical Times and is here presented in condensed form:

> Amateurs have long had a nodding acquaintance with Mr. Buck, but not till the occasion of this performance did the American composer appear in his true proportions as a writer of works large in dimensions and ambitious in character.
>
> We do not wonder that . . . the beautiful story . . . made him willing to run the risk of dealing with a narrative in blank verse. Libretti of this sort are always difficult. . . . [However,] Mr. Buck largely overcame the difficulties of the course he had marked out, and secured a book in which the interest of the story is rivalled only by the beauty of its language.
>
> In the general plan of his music, Mr. Buck has followed orthodox models, his only concession to "advanced" practices being a liberal and, as many think, inordinate use of representative themes, more especially of two, standing, one for the idea of Buddha, the other for the sympathy and love out of which the whole story springs. These are rarely absent long together, and their almost continuous employment in primitive form becomes, we are bound to say, a little wearisome ere the end is reached. Other wise we have in the "Light of Asia" a Cantata built upon the lines of kindred works by Schumann, Mendelssohn, and their contemporaries. . . . In further examining the Cantata it quickly appears that attention is claimed chiefly by the choruses and the orchestral music. The book afforded scarcely any opportunity for pure lyrics in the form of airs (though there is one developed duet), and the solos are chiefly continuations of the narrative treated in declamatory style. This difficulty Mr. Buck has to a large extent overcome by the special propriety of the declamatory phrases, the use, wherever possible, of pleasing cantabile, and interesting employment of the orchestra, which forms a distinct source of charm. Nevertheless, the principal attraction of the work lies in its concerted numbers, which are numerous, effective, and, at the same time, easy enough for a recommendation of the Cantata to choral societies all the country over. In the structure of the choruses there is very little contrapuntal elaboration. Here and there a point of

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[1] The periodicals are: The Times, Daily Telegraph, Standard, Morning Post, Daily News, Daily Chronicle, and Athenaeum. Selections from the reviews of each may be found in The Musical Times, April 1, 1889, p. 249.

> imitation and a fughetta or two satisfy the composer in this respect, he preferring to get his effects through harmony and colour. To this end he often writes in the simplest fashion for the voices, avoiding rather than seeking the conspicuous freedom of modern treatment, without, however, being archaic, and employing the orchestra, with judgment and conspicuous success, as the source of aught else necessary to complete the design. . . . The Cantata . . . is fitted for wide and general use amongst us with advantage to the public taste.
>
> The performance, conducted ably and with painstaking care by Dr. Mackenzie, brought all the merits of the work to light. Although the "Light of Asia" did not startle its audience, it held their attention to the end--a feat which accomplished by legitimate means, is in these days equivalent almost to a triumph.[1]

After its London debut, the popularity of Light of Asia increased in the United States, possibly according to Krehbiel's speculation that after a performance in England "perhaps some of our timid or unpatriotic conductors may be persuaded to do their duty here."[2] In any event for several years following the London performance, Light of Asia was scheduled in many cities throughout the country including New York, Detroit, Hartford, and Waterbury.[3]

In April 1899, almost fifteen years after Buck had composed the Light of Asia, the work finally received a performance in Brooklyn. The Brooklyn Eagle commented: "It is hardly necessary to set forth that prophets have less honor in their own countries than in others; . . . Mr. Buck is an instance of this phenomenon."[4]

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[1] Ibid., p. 213.

[2] "Letter from Henry Edward Krehbiel," New York Tribune, October 13, 1886. (Reprinted in the Musical Courier, October 27, 1886, p. 258.)

[3] Letters from Dudley Buck, Brooklyn, November 12, 1890; and May 4, 1891. (BFP)

[4] "Recognition for a local composer," Brooklyn Eagle, April 12, 1899.

The performance took place in the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.[1]

The Musical Courier in a review of the Brooklyn performance of Light of Asia stated that the New York Oratorio Society should have added the composition to their repertory since "it is really an oratorio, though dealing with a different form of religious thought than that of the Bible."[2] The Musical Courier's view that the Light of Asia dealt with "religious thought" was surprising because the libretto is primarily biographical and almost devoid of religious or philosophical overtones, a fact which is correctly pointed out in the Brooklyn Eagle: "Mr. Buck has not chosen to celebrate Gautama's faith as well as his good works. The double task would have been a large contract for a Christian composer and music leader of a local church."[3]

The reviews of the Brooklyn performance were generally favorable. Typically, the lyrical quality of Buck's music and his skill as a choral composer were noted: "Mr. Buck is a lyric, not a dramatic composer. His best moments are . . . descriptive choral settings."[4] However, in the reviews of the Brooklyn performance of the Light of Asia, one aspect of the criticism was novel, brought about by the change in musical perspective which had taken place since the early performances of the composition:

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[1] "The Light of Asia," Brooklyn Eagle, April 3, 1899.

[2] Musical Courier, April 12, 1899, p. 21.

[3] "Buddha's Story in Music," Brooklyn Eagle, April 9, 1899.

[4] "The Light of Asia," Brooklyn Eagle, April 14, 1899.

> The quality which it most surprises one to miss from this score is Eastern color. There is sympathy with the text, but it might just as well be in England. The Oriental rhythms and devices of Saint-Saëns or Massenet are missing. However fifteen years ago Goldmark's "Queen of Sheba" was not as familiar as it is today and the School of French Orientalism had hardly made an impression.[1]

> There is no sensuous ornamentation in it. In fact the local color--as we have come to associate Orientalism with music--is wanting. For instance, the soprano solo, in which is embodied the line: "A chosen band of Nautch girls led his thoughts to bliss" is as refined, high-minded and crystal pure as an ascription to the Virgin.[2]

> Whether today Buck would decline to diversify his orchestral score is a matter of conjecture.[3]

Buck's Teaching Activities

Metropolitan College of Music

Buck's teaching activities at the New England Conservatory terminated in 1874 when he left Boston, and twelve years passed before he was again associated with an educational institution. The institution with which Buck became associated in New York was the Metropolitan Conservatory of Music, which he joined at its inception in 1885 or 1886.[4] Although Buck was listed as president of the Conservatory from the time he joined the faculty until the late 1890's, the post was evidently an honorary one since the administration of the Conservatory was in the hands of H. W. Greene, and later M. E. Palmer.[1]

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[1] Ibid. [2] Musical Courier, April 12, 1899, p. 21.

[3] "The Light of Asia," Brooklyn Eagle, April 14, 1899.

[4] The Conservatory was probably organized in the fall of 1885 or spring of 1886 since during June of 1889, it was in its third season according to the Musical Courier, June 12, 1889, p. 477.

An advertisement for the school which appeared on the front cover of Etude listed Buck as a teacher of vocal interpretation and organ.[2] In a letter to his son, Buck remarked that his teaching duties at the Conservatory kept him busy about two days each week.[3] Also, according to the advertisement in Etude, two of Buck's colleagues and former students were also listed as members of the faculty--Harry Rowe Shelley, Principal of the Department of Theory and Composition and R. Huntington Woodman, Principal of the Organ Department.

In 1891, an article in the Musical Courier stated that "the Metropolitan Conservatory of Music exists no longer as such. . . . It is now incorporated as the Metropolitan College of Music and a certificate of incorporation was filed with the Secretary of State in Albany."[4] The same article went on to say that Dudley Buck and Harry Rowe Shelly were the trustees for the first year and noted that the institution presently had 250 pupils.[5]

In the early 1890's the college encountered financial difficulties which deteriorated to the extent that in January 1894 Buck wrote the following to his son: "The 'Metropolitan College of M.' to which I am attached has practically 'busted' altho' the public don't know it & we do not propose they shall. But it means for me about $50 cash per week less than last year during the business time of the year."[1]

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[1] In the Musical Courier, January 1, 1890, p. 14; H. W. Greene is listed as General Manager, while M. E. Palmer is mentioned as proprietor in the Musical Courier, January 4, 1899, p. 3.

[2] Etude, September 1896, front cover.

[3] Letter from Dudley Buck, Brooklyn, November 12, 1890. (BFP)

[4] Musical Courier, April 15, 1891, p. 364.

[5] Ibid.

The college's financial problems were partly due to the economic depression of the 1890's, but they were no doubt compounded by the fact that in 1892, the National Conservatory of Music with Anton Dvořák as director was established in New York City.

In 1899, Buck was still associated with the Metropolitan College of Music; however, after that year he was no longer mentioned in the advertisements for the institution.[2] In 1900, the Metropolitan College of Music was reorganized into the American Institute of Applied Music.[3]

Attitudes Toward Teaching

In spite of the fact that Buck spent much of his time teaching either composition or organ, there is no reason to believe that he found this aspect of his career particularly rewarding. In Buck's correspondence with his son, references to teaching are usually made with respect to either financial considerations or the demands which teaching made upon his time:

> Any composition, even of small things, seems out of the question for me until after the 1st of Jan. next. What with

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[1] Letter from Dudley Buck, Brooklyn, January 12, 1894. (BFP)

[2] Musical Courier, January 4, 1899, p. 3.

[3] Musical Courier, November 20, 1901, p. 17.

> lessons (two days in N.Y.) . . . Apollo & Choir . . . I am in no mood for such work. Anyhow the ducats must be looked after.[1]

> I have just completed 80 pages of sketches for a new work. This summer and no teaching has revived the muse somewhat--I certainly can do little in the way of first ideas when the teaching grind begins.[2]

> As to occupation I need hardly say that I have enough. Teaching has taken a sudden start since Jan. 1, and my time is nearly full. Would it had happened in Oct. I find it tires me more than it used to, and taking about everyone that comes of course kills all composition on any large scale.[3]

Prominent Students

Although teaching per se did not demand as much of Buck's attention as did composing, he had a number of students who reached varying degrees of prominence. The most well-known of these, F. G. Gleason and Harry Rowe Shelley, achieved recognition on a national scale for their activity in the field of composition. In addition, Clarence Eddy, another of Buck's students, became nationally famous as a concert organist. Less renowned were the three Brooklyn organist-composers: William H. Neidlinger, R. Huntington Woodman, and John Hayatt Brewer. Each of these three studied under Buck and composed church music in a style similar to that of Buck. Their music is currently performed in churches throughout the nation.

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[1] Letter from Dudley Buck, Brooklyn, November 12, 1890. (BFP)

[2] Letter from Dudley Buck, Brooklyn, September 13, 1891. (BFP)

[3] Letter from Dudley Buck, Brooklyn, January 11, 1892. (BFP)

A number of books suggest that Charles Ives studied organ with Buck while Ives attended Yale.[1] However, corroboration of a Buck-Ives relationship must await further evidence since Buck was never on Yale's faculty, according to the following passage from a letter written by R. Atwater Smith to Dudley Buck, Jr. on the death of the composer in 1909:

> Many years ago several of us New Haven Organists attempted to arrange matters so that he [Dudley Buck] could be selected as the "Professor of Music" in Yale University, he residing in New York (or Brooklyn) as the Oxford and Cambridge University music professors, reside in London. . . . We were not successful in bringing it about. It is presumed that the Yale faculty preferred that . . . the Music professor should reside in New Haven, as is the case at the present time.[2]

Serapis

The climax to Buck's composing of large-scale works came with the composition of his serious opera Serapis. Buck wrote his own libretto for the opera, which dealt with a priest of Serapis, the Egyptian God of the lower world. When Buck composed Serapis, circa 1888-89, he intended the work for performance with the Metropolitan Opera and accordingly in 1890, sent the score to Anton Seidl, conductor of the Metropolitan, for his inspection.[3]

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[1] "Among Ives' other teachers at Yale were H. R. Shelley and, for the organ Dudley Buck." in Henry Cowell and Sidney Cowell, Charles Ives and His Music (New York: Oxford University Press, 1955), p. 34. Similar statements appear in John Tasker Howard, Our Contemporary Composers, (New York: Thomas Crowell Company, 1941), p. 244, and elsewhere.

[2] Letter from R. Atwater Smith, Washington, D. C., October 7, 1909. (BFP)

[3] Letter from Dudley Buck, Brooklyn, November 12, 1890. (BFP)

Seidl evidently looked favorably upon Serapis for possible inclusion into the 1891-92 season of the Metropolitan Opera Company. Before a definite decision could be reached, however, the Metropolitan underwent a policy change that replaced German opera with Italian and French for the season of 1891-92. According to a letter from Buck to his son, January 24, 1891, this policy change excluded Serapis from the possibility of receiving a performance:[1]

> The so-called "Musical Revolution" i.e. the substitution of Ital-French opera in place of German for the season of 91-92 . . . necessarily must shelve Serapis from any possible chance at the "Metropolitan" for an indefinite time. I am not, meantime, "crushed with woe," . . . In a few days I shall write Seidl to return the score.[2]

When it was certain that Serapis would not be performed at the Metropolitan during the coming season, Buck had the libretto printed and sent to his son in England to stir up possible interest in an English premiere.[3] Along with some copies of the libretto, Buck sent his son the following terse note dated June 2, 1891: "Communicate with D'Oyley Carte get interview present him with copy of libretto to study over & form opinion. Statement that work is complete composed for N. Y. Metropolitan etc. Seidl regrets--says 'he has no doubt of its effectiveness upon the stage.'"[4]

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[1] Buck wrote the libretto for Serapis in German as well as English, probably anticipating that a German text would be required for performance at the German-dominated Metropolitan.

[2] Letter from Dudley Buck, Brooklyn, January 24, 1891. (BFP)

[3] Dudley Buck, Serapis libretto (Privately printed for the author, 1891).

[4] Letter from Dudley Buck, Brooklyn, June 2, 1891. (BFP)

After the efforts of Dudley Buck, Jr. to intercede with Carte and other British opera impressarios proved unsuccessful, Buck asked Rudolph Schirmer to undertake publication of the piano score of Serapis. Buck felt that on the strength of his long connection with the Schirmer publishing house and in view of Rudolph Schirmer's progressive outlook, there was a chance for Serapis' publication.[1] However, the matter was put into the hands of Gustave Schirmer, founder of the firm, and according to a letter dated October 11, 1891, which Buck addressed to his son, chances for the publication of Serapis were slim:

> As to "Serapis" The piano score is now in the old gentleman's [Gustave Schirmer's] hands--has been for about 10 days. . . . He is a sharp business man with his best friends, against which principle nothing can properly be said. So he grunts, talks of great outlay, doubtful result etc. etc. this also true. . . . I have not the faintest idea that he will publish.[2]

Schirmer, at Buck's request, sent the score of the opera to his Leipzig agent to give to Ernst Schuch, Capellmeister at Dresden, for examination. Schuch, however, agreed to undertake an examination of Serapis only if he were compensated with a substantial sum of money. Since Buck found this arrangement unacceptable, the score was returned to the United States in Buck's words: "to be buried in its native soil."[3]

There is no further word of Serapis in Buck's letters until 1907, when Buck presented the full score to the Library of

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[1] Letter from Dudley Buck, Brooklyn, August 8, 1891. (BFP)

[2] Letter from Dudley Buck, Brooklyn, October 11, 1891. (BFP)

[3] Letter from Dudley Buck, Brooklyn, January 11, 1892. (BFP)

Congress with the following letter to O. G. Sonneck, May 3, 1907:

> I yesterday forwarded you a box containing the Ms. orch. scores of (1) "*Serapis*"--an opera in 3 acts. and (2) the Scenes from the "Golden Legend" of Longfellow. These to be consigned to the cemetery over which you so ably rule.
>
> You will, of course, send me acknowledgement of receipt and provide a suitable tombstone at expense of the U. S. A.
>
> In regard to the "Serapis" the following may interest y'r private ear.
>
> I wrote the work at a time when it seemed (Paine was in the same boat) that an American work *might* have a chance of being heard, in America especially *by way* of Europe. So I had Schirmer (the old gent.) send to Schuch in Dresden for an unbiased opinion. He replied that no opera which had not had its "baptism of fire" elsewhere was ever given there--a first-class lie to begin with, for they have produced many German failures. However "for the sum of *1500 marks* he would be willing to read such Ms. thro' and give his opinion." I told Schirmer that he (Schuch) could go to--so far as I was concerned. Thereupon I had the 3 acts carefully done up in brown paper, sealed, put away, and you are one of three or four persons who have ever seen the same. Anton Seidl thought it would be a stage-success.
>
> On my part I am now glad that it was not subjected to public criticism. In these days of Wagner-Strauss, with revivals of "Lucia"--"Trovatore" on the other hand, my work would have fallen between the two mill-stones.
>
> My wife joins with me in thanks for your kind courtesy when we were in Washington. You certainly are fulfilling a grand mission.[1]

---

[1] Letter from Dudley Buck, Brooklyn, May 3, 1907. The letter is in the Library of Congress filed together with the Buck-Croffut *Articles of Agreement*.

PLATE VII

DUDLEY BUCK IN LATER LIFE

CHAPTER IV

THE LAST YEARS OF BUCK'S CAREER AND HIS RETIREMENT (1892-1909)

Buck as an Organist-Choirmaster

The best available account of Dudley Buck's work as the director of a church's musical activities is found in the article "Dudley Buck, Choir Master" which was originally written for the Musical Herald of London and reprinted in the Brooklyn Eagle, May 22, 1901. The article is based upon the writer's first hand observation of the musical activities at Holy Trinity Church of Brooklyn.

> The opening voluntary was very quiet and smoothing. The first hymn was sung to the tune "Belmont" with a peculiar effect produced by an overflowing dominant cadence at the close of each verse. The ensemble in the singing of the hymns was superb, the vocal blending was well cared for and the words much more clearly spoken than is ordinarily the case. The organ was purely an accompanying feature, ever present but never obtrusive. Indeed, except in interludes it was never prominent. Mr. Buck took no chances with his entries, but released the one hand or the other to bring in the parts, which an organ behind the worshipers, he could do with impunity. His cues on the organ were ever effective, but the voices seemed to rest on the organ tones, being carried by them. During the prayers the air was filled with an insidious sense of musical tone, which it required an effort of the mind to realize as being created by the organ, and which made the responses seem a spontaneous outbreak of feeling by the choir.
>
> The congregation found the places in their hymn books with a zeal and forethought which betokened better things. They did not, however, enter audibly into the service of song. The only exception was a lady near us, who had a tremolo in her voice which must have cost hundreds of dollars to produce, and which she caused to be heard to some purpose, yet not without evidences

of true devotion. This being Communion Sunday the closing hymn merged into the Communion Service without a break, the organ keeping the air vibrating with beautiful harmonies, yet never so as to interrupt the Communion of the most sensitive worshiper.

On the following Saturday we had the pleasure of being present at a rehearsal of the choir of Holy Trinity, when the reason for the unanimity in phrasing and expression was fully disclosed. Not one whit of it was the result of genius, except it be the genius of painstaking work. The librarian having passed copies of a new setting of the Te Deum, Mr. Buck, seated at a grand piano in the lecture room, with his choir seated around him exactly as in church, said, "Are you ready?" A few chords, and soon the choir are in full cry. The tenors at one point overblow their reeds, and Mr. Buck says, "Too raspy" in a voice not over free from raspiness itself, and with a look at the offenders of a very commanding kind, not to be misunderstood. Again the piano stops, and Mr. Buck says, "Oh, no, no, no!" The failure this time is more general and is in the matter of rhythm, which is not crisp enough to please his exact ear. The words are "Thou art the only begotten Son."

"Say it like this"--and Mr. Buck plays the passage with the most clear-cut rhythm. He never permits himself to illustrate any musical effect with his voice. Here is another of his directions: "Whisper that passage with staccato tones." Nor will he be satisfied with less than perfect obedience. Mr. Buck did not speak of intervals nor pitch names during the whole time of rehearsal. But he did say to the sopranos, "See you bring out well that soh soh lah soh on the words, 'be confounded.'" At the words "for He hath visited and redeemed his people," he said, "Now, it is not be accident that the composer wrote that just in that way; it was his purpose that every note should do its own work." Again it was the true rhythm he was after.

In one of the anthems the altos had a flat seventh (ta) over which they fumbled. To them he said, "Now, you ought to read ahead and see what is coming and get ready for it, and not jump at it at the last minute." At one passage a slight tendency to shout was manifest and he said, "Don't try to sing loud, but I want it forte just the same." The result showed that the choir perfectly understood what he meant by the distinction between trying to sing loud and a true forte.

Between the pieces, whilst the librarian is distributing the next piece, the members may talk if so inclined, but woe betide the luckless member who tries to say a word during a rest in the music. The choir were about to take up a practically unaccompanied piece of some difficulty. As he was about to play the prelude Mr. Buck said, "I do not want to play this over more than once nor need I if everyone will watch." An injunction which did not need to be repeated. Once Mr. Buck suddenly stopped the piano and said, referring to the word "multitude," "that word is made up of all the letters put together see you don't leave any of them out." Again, "that passage is not to be staccato, only distinct."

> A good effect was produced in one of the pieces by having the choir hum a kind of echo of the preceding phrase during a short rest in the music. Mr. Buck will not tolerate a balky start, and it was worth a good deal to hear that choir declaiming an intricate fugue and to notice how deftly Mr. Buck accompanied them while so doing. A satisfied "ach" from Mr. Buck announced that the rehearsal was over and the choir dispersed, certainly all the more fit for to-morrow's work after their hour of earnest rehearsal.[1]

Sometime before the latter part of 1892, Holy Trinity adopted the practice already prevalent in other churches of presenting a Musical Service upon the first Sunday evening of each month.[2] The "Brooklyn" column in the Musical Courier stated that "the musical services at Holy Trinity which occur on the first Sunday of every month at 4:30 are classed among the best musical affairs that occur."[3] The column continued with a listing of a recent program of one of the Musical Services at Holy Trinity that Buck had directed. In addition to several hymns, the program included the following compositions:

Gloria	Henry Wilson
Magnificat and Nunc dimittis	C. G. Martin
Largo (Organ Solo)	Handel
Father on high, lend me thine aid. (Tenor solo)	Gounod
Anthem to Trinity	Abt
Duet	Mendelssohn
Anthem	Dudley Buck

---

[1] "Music at Holy Trinity," Brooklyn Eagle, November 19, 1897, p. 10.

[2] Letter from Dudley Buck, Brooklyn, October 24, 1892. (BFP)

[3] Musical Courier, December 29, 1897, p. 63.

Anthem	Mendelssohn
With Glory Clad	Wagner

Buck was consistently commended by the press for his programs of high musical quality:

> Dudley Buck's influence upon sacred music has been a strong and a healthy one. He has been a shining example to other organists and choirmasters as regards the grade of music which he regards as sacred, for his programs are never sullied with ballads of the day in which the word Love has been changed to Lord.[1]

Buck's Recognition as a Composer of Church Music

The popularity of Buck's church music increased over the last quarter of the nineteenth century to the extent that by 1890 the New York Herald wrote that "few will deny Dudley Buck's claim as foremost writer of Protestant American Church Music."[2] The Musical Courier frequently published lists of compositions which appeared on church programs for Easter, Christmas, or other special occasions. On almost any of these various compilations the music of Dudley Buck constituted at least a fourth of the compositions mentioned.[3] The only composers whose music appeared more frequently on these lists were Europeans such as Mendelssohn and Barnby.

Buck's church music did not receive universal acceptance in this country, however, as illustrated in the following passage from an article by Caryl Florio, one of the few nineteenth-century detractors of church music in the style typified by the music of Dudley Buck:

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[1] Musical Courier, December 29, 1897, p. 63.

[2] "Brooklyn Composers," New York Herald, July 5, 1890. (JHB)

[3] Such lists appear in the Musical Courier, October 8, 1892, p. 12; November 9, 1892, p. 8; March 29, 1893, p. 18; December 20, 1893, pp. 39-42; etc.

> As for the effusions of Dudley Buck, S. P. Warren, etc. . . . they are simply the outcome of an illegitimate connection between Italian opera and the German four-part song, and both parents must be equally ashamed of their child. . . . I do not say these writings are bad music; but I do say they are bad music for the church, and their evil effect upon the general cause of church music is all the greater because the composers are good musicians. . . .[The worst faults are] a scrappy disconnected fashion of writing, wholly at variance with the continuity of the pure church style (eg. Buck's so-called "Festival" Te Deum in E-flat where solos, duets and snatches of chorus follow each other without connection or reason, cutting the . . . hymn of St. Ambrose into snips and scraps . . .) and a pandering to the lowest and most vicious tastes, that is, to the love of individual display of sickly sentimentality.[1]

In spite of a few detractors, the general opinion of Buck's church music during the nineteenth century held that it was church music of high quality and vastly superior to the church music which preceded it. This view is expressed in the following selection from an obituary of Dudley Buck written for the Hartford Courant by the Rev. Edwin Pond Parker:

> Mr. Buck's contributions to church music have been voluminous, manifold and of almost inestimable value. He made an arid wilderness a fruitful field. In his settings of the great canticles and hymns of the church, he seemed to strike precisely the true religious chords, striking them with masterly skill and exact science. It may be said that he effected a revolution in that whole field. . . . The good which he thus did in purifying, elevating and ennobling church music is beyond all praise.[2]

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[1] Caryl Florio, "Church Music Practically Considered," Musical Courier, August 11, 1886, p. 85.

[2] (Reprinted in) Frances Hall Johnson, Musical Memories of Hartford (Hartford, Connecticut: Witkower's, 1931), p. 12.

In spite of the fact that Buck had composed little church music from 1873 to 1891, he found that by the last decade of the nineteenth century he had been labeled a composer of church music both by popular acclaim and the judgment of the critics, as the following passage from Krehbiel's review of The Voyage of Columbus illustrates:

> Dramatic composition is not Mr. Buck's stronghold, he is first of all a church composer, to which fact he bears testimony, whenever the subject affords him an opportunity in his writing and particularly by placing under the whole work as a typical melody a Gregorian phrase which appears at the outset as a solo for trombone.[1]

Buck's awareness of the sacred quality which many saw in his work as a composer is shown in the following excerpt from a humorous letter which he wrote to S. P. Warren:

> With this [I send you] a new violin piece of mine of a highly secular and un-ecclesiastical character. . . . You will perceive that the piece is written from the sanitary standpoint, and not upon any "Gregorian tone" so far as I can detect.[2]

Although Buck subscribed to his role as a church composer, which the public and the critics assigned to him, he did so with a certain reluctance which is evident in the following passages from letters to his son:

> The public are bound to see in me the Ch. composer, and I find I must yield to that dictum. . . . It seems strange sometimes--all my life I have written so many things to which I felt no special inner call. If I were 25 years of age now I think opportunity would lead me in a very different direction.[3]

---

[1] Krehbiel, Review of the New York Musical Season 1886-87, p. 109.

[2] Letter from Dudley Buck, Brooklyn, May 5, 1883. (SPW)

[3] Letter from Dudley Buck, Brooklyn, January 11, 1892. (BFP)

> In reference to Serapis lack of success I can thank God that I have been enabled despite hindrances to achieve a certain pioneer reputation by means of compositions which do not represent the best of my power.[1]

Last Important Compositions

Buck's renown as a composer of church music was ultimately responsible for the fact that his last important compositions, excepting Paul Revere's Ride, were four church cantatas. The cantatas were written at the request of Rudolph Schirmer to fill the current need for works of about an hour's duration and of moderate difficulty to be performed at evening musical services which were just becoming popular with churches of all denominations in the last part of the nineteenth century.[2]

In the "Preface" to Christ the Victor, the last of the four works, Buck tells something of the nature of the works:

> This little work [Christ the Victor, 1896] has been written as a practical conclusion of a series of short Church Cantatas by the undersigned. In them he has attempted to consecutively depict the main events relating to the birth, death, resurrection, and ascension of Christ: in a word, to present, somewhat dramatically, within a given time-limit, and with moderate musical difficulty, the chief moments of the Christian year.
>
> . . . .
>
> (The Cantata entitled The Triumph of David [1892] naturally treats of an episode distinct and separate from the other three.)
>
> 1. The Coming of the King [1895] covers the Messianic prophecy and the birth. 2. The Story of the Cross [1892] is the history of one day, Good Friday, ending with the placing of the body in Joseph's "new tomb hewn out of the rock." 3. The present work begins with that point of time (Good Friday-night) and carries the story through the Resurrection

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[1] Letter from Dudley Buck, Brooklyn, January 24, 1891. (BFP)

[2] Letter from Dudley Buck, Brooklyn, August 8, 1891. (BFP)

> to the Ascension, the following angelic greetings above, ending with reflective thought on earth below.[1]

Buck's Opinions Concerning the Future of Music in America

In the late nineteenth century, opinions about the future course of music in America were oriented toward either a "nationalistic" or "universalistic" point of view. The nationalistic position, which advocated that composers make use of folk elements in order to create an "American" school of composition was typified by Dvorak and his students. The "universalistic" position may be seen in the following statement by Krehbiel: "The American composer will be the truest representative of a universal art because he will be the truest cosmopolitan as a citizen."[2]

Dudley Buck's views, which strictly adhered to the universalist-cosmopolitan position, were stated by him in an interview which was taken for the Brooklyn Eagle and reprinted in Music, February 1901, pp. 352-53. The following is a condensation of the interview with the interpolation of a passage from a letter to his son in which he further amplified the views set forth in the interview:

> Dudley Buck on the Future of Music
>
> I am asked if I "detect indications that there may develop during the twentieth century a type of music which will come to be acknowledged as distinctly American?"
>
> In my opinion, the tendency throughout the musical world is toward the fading away of what may be considered national

---

[1] Dudley Buck, Christ the Victor (New York: G. Schirmer, Inc., 1896), Preface, n.p.

[2] Musical Courier, September 18, 1889, p. 251.

> characteristics in music. Donizetti and Rossini, composers in what is commonly called the Italian school, were contemporaries of Beethoven, who may be taken as a representative of one phase of the German school. As between the compositions of the Italians and those of the German, there were certain essential differences which gave each a distinct musical character.
>
> My observation is that differences of this kind are becoming less and less discernible. What we once considered distinguishing characteristics of German music, for example, are now appearing in music written by Frenchmen, and if the compositions of a certain contemporaneous Italian musician were played to an audience which was intelligent about music, but unfamiliar with the compositions, and if that audience were asked to indicate the nationality of the composer, I have no doubt that many would declare him to be a German, and that others might see in the music what they considered characteristic of the French school. And both opinions might be entirely correct.

In the following selection from a letter to his son, Buck elaborates upon the merging of national styles:

> I think you will live . . . to see a compromise between the latter Wagner & the purely melodic school. In more than one sense we have it already. "Cavalleria" and "Pagliacci" are not Italian at all in the old sense--except vocally, and that is much & is good. Harmonically, orchestrally, etc. they are not exactly German, but cosmopolitan, of today. It is this evident fact, and in many other compositions beside operas that makes me disbelieve in any "American school" of the future. All the nations are drawing together absorbing characteristic points melting them into one for the benefit of the whole.[1]

"Dudley Buck on the Future of Music" continues:

> In a general way, I believe that this tendency toward the merging and blending of musical expressions may be detected in the compositions of American Musicians.
>
> . . . .
>
> Cultivation, whether it be in music, or in art, or in science, or in morals, makes toward the same end. That, of course, is the explanation of the fading out of defined schools of music, and that is why I do not think it likely that anything like a distinctly American type of music will be developed; that is, a type which is fundamentally different from any other type.
>
> I have heard it said, too, that the peculiar grandeur and magnificence of our scenery will furnish the inspiration for a kind of music which will come to be regarded as distinctly

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[1] Letter from Dudley Buck, Brooklyn, December 24, 1894. (BFP)

> American. That is all very fine from the poetic standpoint, but I don't believe the theory is sensible. As a matter of fact, I have known musicians to have borne in upon them the loftiest and most beautiful conceptions while they were gazing at a blank wall. Probably if such a man had just been to the Yellowstone Park a good many people would declare that what he had produced was a distinct expression of the majesty of American woods and mountains, and very likely the music would lose some of its beauty for them if they found out that he got the inspiration while looking at a bare wall.
>
> In conclusion, then, I believe that the twentieth century will see . . . constantly increasing . . . tendencies toward composition which shows less variation in its structure and a more generally recognizable essential significance. Americans, Englishmen, Germans, Frenchmen, Italians, Russians will produce things which grow more and more alike in their fundamentals, whatever differences there may be in their non-essentials. The composer who produces the noblest and loftiest music, will be the composer who has the noblest and loftiest inspirations, provided, of course, he has the genius and the force to give them effectual expression.[1]

Resignation from Holy Trinity and Retirement

Buck's musical ideals ultimately led to his resignation from Holy Trinity after a twenty-five year tenure as the organist-choirmaster of that church.

When Buck came to Holy Trinity the rector was Dr. Charles Henry Hall, who was not only in favor of an elaborate musical service but in addition became a warm personal friend of Buck.[2] Although Dr. Hall approved of Buck's management of the musical affairs at Holy Trinity, the Vestry of the church occasionally came into conflict with Buck over musical policy as illustrated in the following passage from a letter which Buck wrote to his son October 24, 1892:

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[1] Dudley Buck, "Dudley Buck on the Future of Music," *Music*, February 1901, p. 354.

[2] *Musical Courier*, January 22, 1902, p. 13.

> I have received an official communication from the Church (Vestry) directing me to drop the 1st Sunday in the month evening special musical services until further orders from Dr. Hall, who is now in the Holy Land and due here about Christmas time. The true inwardness of this is that these services became so popular that strangers packed the church even to standing room each time, and hustled the old fogies of the Vestry who officiated as ushers fairly out of health. It remains to be seen what the Dr. will do as he is the great advocate, or was, of the musical departure. . . . Next Nov. 6 . . . I think we shall see fun, for the general public . . . having become accustomed to expect a "sacred concert" on these dates will doubtless put in a large appearance up to the time the Dr. returns. . . . If the church was a live one it would certainly not shut down musically during the Dr's long absence. Thus the novelty of their not wanting so many people there.[1]

Upon the death of Dr. Hall, the Reverend S. D. McConnell became rector at Holy Trinity. Dr. McConnell favored a less elaborate musical service than did Dr. Hall, and after McConnell assumed the rectorship he and Buck often came into conflict over musical policy. One instance of the friction between Buck and the new rector was reported in the Brooklyn Eagle, April 7, 1898. According to the report in the Eagle the disagreement was centered around the following statement made by Dr. McConnell in the church paper, the Parish News:

> In theory the purpose of a choir, and its only purpose is to lead the congregation. . . . To make of a congregation a silent audience of a sacred concert is intolerable. . . . The choir should give the congregation hymn tunes that are singable.[2]

Although Dr. McConnell claimed that the article was a "criticism of church music in general" and not of the musical activities at Holy Trinity, many people in the church thought "that the criticism . . . was directed at Dudley Buck and his music."[3]

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[1] Letter from Dudley Buck, Brooklyn, October 24, 1892. (BFP)

[2] "No Quarrel Over Music," Brooklyn Eagle, April 7, 1898, p. 3.

[3] Ibid.

In the fall of 1900, Buck applied to the officials of Holy Trinity for a two-month leave of absence because of trouble with his eyesight.[1] Instead of a two-month leave, however, Buck was granted a six-month leave, and an interim choirmaster was appointed. Neither the six-month leave, nor the appointment of an interim choirmaster were satisfactory to Buck, and in January 1901, he announced his retirement from Holy Trinity.[2] According to the Eagle, Buck wished to make it plain that his retirement was not due to any mental or physical disability. Buck gave the following statement regarding his retirement: "I have resigned because I was musically discontented and because of some 'musical limitations.' There is no friction or hard feeling. I believe that I enjoy the friendship of all the church and the Vestry."[3]

In March 1902, Buck concluded negotiations which led to his appointment as organist-choirmaster at the Plymouth Congregational Church in Brooklyn. His appointment became effective May 4, 1902, exactly forty years after the date that he began playing organ at North Congregational Church in Hartford on his return from Europe.[4]

Buck remained at the Plymouth Church for only one year, after which he retired altogether from the duties of organist-choirmaster. On his retirement he made the following statement which appeared in the Trinity College Bulletin:

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[1] Musical Courier, October 16, 1901, p. 41.

[2] "Dudley Buck Resigns as Trinity's Organist," Brooklyn Eagle, January 15, 1902, p. 1.

[3] Ibid.

[4] "Dudley Buck Will Play The Organ at Plymouth," Brooklyn Eagle, March 6, 1902, p. 20.

> I have decided to give up church work and get out of the harness. That is all. When a man is a church organist for fifty years, and twenty-five of them in one church, he begins naturally to feel that he wants a rest--not a rest through stopping work you understand, but a rest through a change. I will now devote myself to other branches of music.[1]

In September 1905, Buck made his retirement final by disposing of his property and going to Europe where he and his wife lived, for the most part, until Buck's death in 1909.

Some segments of the press interpreted Buck's departure as a defection to Europe and highly criticized him for abandoning his homeland. Shortly after arriving in Europe, Buck learned of the critical view of his departure which the press had taken, and he made the following request in a letter to his son dated October 24, 1905: "I wish you would tell me about [the criticism of the press], it would interest and amuse me much. Perhaps they take me for a 2d W. Waldorf Astor on the way to renounce my native country. I can't afford it. Travelling is too expensive, and the 'tip' system has reached its acme here at present."[2]

After the critical newspaper reports had been forwarded to Buck, he made the following comment in a letter to his son: "Well! the view taken was certainly novel to me, and I admit that I forgot to ask the advice and permission of the press before leaving. . . . Forward this ans. to whom it may concern. . . . Strange that I should have to be defended in leaving my native land for awhile, while hundreds are practically doing the same thing."[3]

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[1] Trinity College Bulletin, undated clipping. (TCF)

[2] Letter from Dudley Buck, Verona, October 24, 1905. (BFP)

[3] Letter from Dudley Buck, Venice, October 27, 1905. (BFP)

A portion of Buck's denial of the allegation that he had forsaken America appeared in his obituary by H. C. MacDougal written for The Musician: "I have all my interests in the United States; there I have had my career and there are my children; this report that I have shaken from my feet the dust of my native land annoys me exceedingly."[1]

It was not surprising that Buck incurred the displeasure of the press which thought that he had deserted America. Since America's cultural pride was strong at the turn of the century, the press coveted all of the country's cultural leaders including Dudley Buck, who for many years could be counted as one of America's greatest composers.[2]

Activity During Retirement

After Buck's retirement, his professional activity was limited to a little composing and arranging, mostly at the request of his publishers. Buck was asked by Ditson to arrange several of his church anthems for men's chorus. He also made German translations of some of his compositions for male chorus for publication in Germany by C. A. Klemm.

In the way of original composition, Buck wrote, in addition to a few songs and anthems, two series of compositions for three-part female chorus. The works, composed at the request of Schirmer, were "especially designed for young ladies' seminaries, etc."[1]

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[1] Hamilton C. MacDougal, "Dudley Buck," The Musician, November 1909, p. 482.

[2] As pointed out in an article "Musical Giants of Today," which appeared in the New York Press, February 16, 1908, p. 8, the death of MacDowell (January 23, 1908) left Buck the position of America's most prominent living composer.

Buck attached a special significance to the second series of these trios since they were his final compositions, and ones which he felt represented him fairly as a composer. The following selections from three different letters that Buck wrote to his son reveal his attitude toward the second series trios:

> This week will see my new (2^d) series of Trios for Woman's voices completed. . . . I have written them leisurely and I think they are of a better grain [than the first series]. There are six instead of five & I shall never write anymore.
>
> You will find the pieces a little more ambitious in character & length.* The selection of texts will give you occasional opportunity to give raw school-girls an idea of what dramatic delivery of even relatively tame exclamations & questions may accomplish. This should do them good in all their future literary relations. . . . I fancy, and hope they may enjoy them as a novelty from usual "sing-song" however "pretty."
> *you will also find the approach of old age.
>
> You can label that "2^d" Series--as 'Last words of my . . . father with a foot-note: "He wished to stop before beginning to run old-age emptyings."[2]

Some of Buck's other activities and attitudes during his retirement are described in the following letter written by Buck to his friend Hubert C. Maercklein and reprinted in translation in Musical Memories of Hartford:

> My dear old friend H. Maercklein:--

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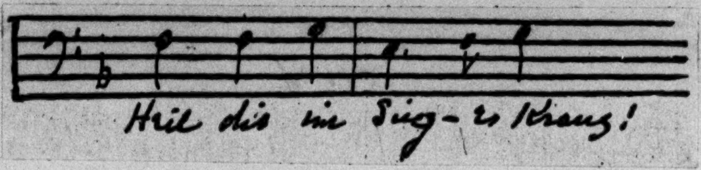
[1] Letter from Dudley Buck, Dresden, February 15, 1906. (BFP)

[2] Letters from Dudley Buck, Dresden, December 3, 1907; December 10, 1907; and June 17, 1909, respectively. (BFP)



> Firstly: hail to thee because you have at last written to me. Secondly; because the tone of your writing shows that you have not yet lost your old (young) happy way of looking at life. God be thanked it is the same with me!
>
> About three years ago I went into retirement and now style myself composer out of service. Idler in service would perhaps be the right word.
>
> As all my three children are now happily married, we, (that is my wife and I) have given up our household and have spent two of the last three years in Germany. The end of May we journey to Munich for a couple of weeks. I have musical acquaintances there, as we spent the winter before last in that city. We have been here in Dresden since May 1908. We hope to spend two months in Switzerland--about a year in Paris--and then on to New York to be buried. Now we sing with Goethe "wait awhile, soon thou too shalt rest", without specifying the exact time. Well, "wir haben gelebt und geliebt". Mein Liebchen, was willst du noch mehr?
>
> Concerning my day in and day out occupation--well I have read much in three languages and compose from time to time. Since we have been here a number of my things have been performed. Very flattering, since the people do not even know of my presence in Germany. Nicht wahr? You can imagine what an opportunity there is to hear good music and at low cost. Since last May we have listened to seventeen different operas, not to mention other symphony and orchestral concerts. Our hotel is only four minutes walk from the Royal Theater. I could tell you much more, but as you have not given me your address on your card I shall have to depend upon the police to find you, and who no doubt know you, old sinner. Do write again very soon.
>
> Your loving old friend,
>
> Dudley Buck[1]

Although the letter to Maercklein indicated that Buck and his wife had planned to remain a year in Paris, they did not. After remaining in Dresden until the summer of 1909, Buck and his wife returned to the United States where Buck died October 6, 1909, at the home of his son in West Orange, New Jersey. He was buried in the Rosedale cemetery of that city.

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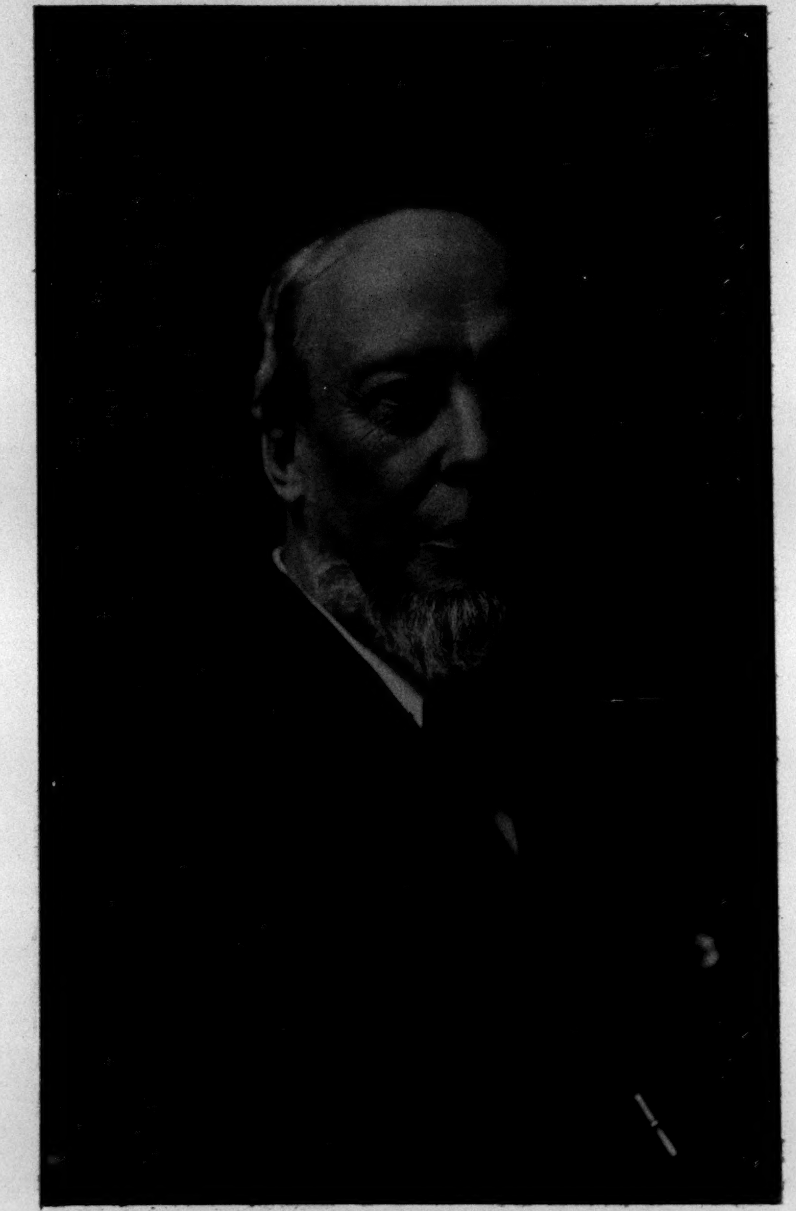
[1] Johnson, pp. 31-32.

PLATE VIII



DUDLEY BUCK IN RETIREMENT

PART II

THREE ASPECTS OF STYLE IN THE CHURCH MUSIC OF DUDLEY BUCK

INTRODUCTION

External Influences Upon Buck's Musical Style

In examining Buck's musical style two factors which strongly influence that style must be considered. The first is that Buck's approach to music composition, in keeping with his mercantile heritage, was pre-eminently practical. Buck's businesslike attitude toward composing is stated in the following selection from an unsigned obituary in the New York Tribune, October 10, 1909:

> Mr. Buck . . . consistently and persistently labored in a field which provided serious enjoyment to the thousands instead of the few. No one was fonder of indulging in lofty ideals than he; but he seemed to look upon such indulgence as a luxury which ought not to be permitted to interfere with the more practical activities which filled his daily life. Symphonies, chamber compositions and operas lay in his desk and on the shelves of the closet; but they were the fruits of his between-times labors--of the hours which he set apart for his own delectation, when he felt that he was entitled to humor himself, rather than his publishers and the public. The rest of the time--for Dudley Buck was never idle--went into work which was felt from Maine to California.

In accordance with his practical attitude toward composition, the circumstances surrounding a given composition's prospective use were always of primary importance to Buck. Therefore, the function, audience, performing group, and so forth which Buck anticipated for a particular composition exerted a great deal of influence upon the stylistic features of that composition.

The second factor which strongly influenced Buck's musical style was his special interest in relating music to a text. Buck's concern with the text is expressed in the following two selections written some thirty years apart. The first is from an article by Buck, "The Relations of Harmony and Melody" which appeared in _The Musical Independent_, May 1870, p. 65:

> What then constitutes a musical truth?
>
> Commencing with a general definition, it may be called the representation and illustration in tones (and thus through the ear to the mind) of that idea which the words employed contain. We say "words employed," for instrumental music is derived from vocal, and cannot be treated here.

The second selection is from the article by John W. Black entitled "Dudley Buck: An American Composer" published in _Musical Life_, November 1901, p. 2:

> One of his [Buck's] theories is that, whoever trusts to purely _musical_ inspiration, will in time inevitably run short of ideas; but if one derives his melodies and harmonies from a chosen text or subject, his musical ideas will become fresh in proportion as he seeks to illustrate rich and suggestive poems.

The majority of Buck's music is vocal music and consequently associated with a text; however, over half of his instrumental compositions also have attending texts or programs. The textual nature of Buck's compositional output and his attitude toward the relationship between the literary content of the text and music composition combine to give the text considerable influence upon Dudley Buck's musical style.

The Sacred Texts

The largest group of sacred prose texts which Buck set was the canticles for the Morning, Evening, and Communion Services of the Episcopal Church. Buck made multiple settings of the following Morning Service Canticles: Venite (O come let us sing unto the Lord), Te Deum (We praise thee O God), Benedictus (Blessed art thou, O Lord), and Jubilate Deo (O be joyful in the Lord). Buck made settings for all six canticles used in the Evening Service: Magnificat (My soul doth magnify the Lord), Cantate Domino (O sing unto the Lord a new song), Bonum est (It is a good thing to give thanks unto the Lord), Nunc dimittis (Lord now lettest thou thy servant depart in peace), Deus misereatur (God be merciful unto us and bless us), and Benedic, anima mea (Praise the Lord, O my soul). For the Communion Service Buck made settings of the Kyrie (Lord have mercy upon us) and the Gloria in excelsis (Glory be to God on high). The canticles were often composed in sets or services consisting of two or more canticles in the same or closely related keys. Buck's Morning Service in C (Op. 58) consists of "Te Deum in C" (Op. 58, No. 1) and "Jubilate in C" (Op. 58, No. 2). Two settings of the same canticle--a short or "chant" form without text repetitions and a festival form with text repetitions--were sometimes included in one service setting. The following excerpts point up the differences to be found in the text between the short or chant form of the Te Deum and a festival Te Deum:

Short: All the earth doth worship thee, the Father everlasting.

Festival: All the earth doth worship thee, all the earth doth worship thee, the Father, the Father everlasting, everlasting.

Short: To thee Cherubim and Seraphim continually do cry,

Festival: To thee, to thee Cherubim, to thee Cherubim and
Seraphim continually, continually continually do cry.

Although the texts of the service canticles are English prose and set much the same as Buck's other prose texts, they are unique in his output in that the same text is set a number of times, six times in the case of the Benedictus text and nine in the case of the Te Deum text.

Other prose texts which Buck set included some occasional Episcopal canticles such as the Easter Canticle "Christ our Passover" and verses from Psalms or from other parts of the Bible. These texts may correspond rather closely to the Biblical passages as in the case of Buck's setting of St. Matthew XXVIII, verses one through eight: "As it began to dawn" (Op. 72, No. 3) or may be an adaptation of several verses, not necessarily consecutive as in Buck's setting of Psalm LXXII: "He shall come down like rain" (Op. 53, No. 4), which mixes verses six, seven, eighteen, nineteen, and part of seventeen. In the case of all the prose texts excepting the short form of the service canticles, words and phrases may be repeated as in the above-mentioned festival Te Deum.

In addition to the prose texts, Buck also set metrical texts, predominantly hymn texts taken from either Episcopal Common Praise or Hymns Ancient and Modern. However, Buck also set poetry, some of which was written or translated by himself. The following are among poetic texts other than hymns which were set by Buck: "Bells at Eastertide" by W. H. Gardner, "Coming of the King: A Christmas Processional" translated by Buck from the German of

Tholuck, and "The Night Song of Bethlehem" words and music by Dudley Buck.

Practical Considerations

Buck's interest in and characteristic treatment of harmony, melody, and texture gave his music its unmistakable stylistic stamp. Therefore, the analysis will deal primarily with the three stylistic aspects: harmony, melody, and texture. The discussion of other aspects of musical style such as form and rhythm will be included in one of the three above-mentioned areas.

For the musical analysis twenty-one compositions have been selected to represent the range of sacred texts which Buck set and the range of the several aspects of his musical style. The sample includes two cantatas, a setting of Psalm XLVI for chorus and orchestra, and a number of canticles, choruses, and anthems. The compositions in the sample represent thirty-eight years of Buck's composing career--from 1868 to 1906.

CHAPTER V

HARMONY

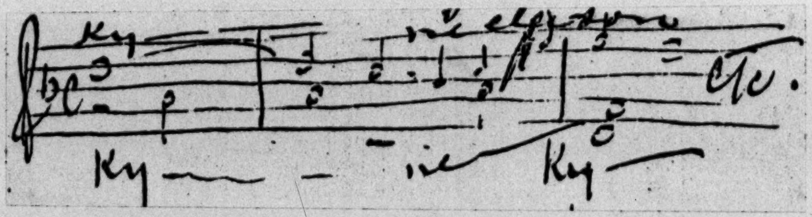
Introduction

Although Buck lived to compose some years after the death of Richard Wagner, the harmonic idiom in which he composed reflected throughout his entire career the conservative German or Mendelssohnian style in which he was thoroughly grounded during his student years at the Leipzig Conservatory. Buck's reluctance to accept the modern harmonic tendencies found in Strauss's Salome is expressed in the following excerpt from a letter to his son:

> As to Salome . . . the sounds are sometimes wonderful, but I can't accept it as music. How the singers commit their parts to memory is a marvel.[1]

Buck also had no fondness of harmonic archaism as seen from the following passage written to his son:

> I must . . . say that I cannot stand the eternal canonical, fugal, entrances of the voices without the modern 3^d--major or minor; thus:



at least not for a steady diet.

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[1] Letter from Dudley Buck, Hotel Reichshot, München, February 15, 1906. (BFP)

> If this is to be the rule, Church music cannot be further studied by me. . . . I have too much of the secular?-emotional in my "make-up," and believe in it.[1]

The conservative character of Buck's harmonic usage will become evident in the following discussion of his harmonic style.

Key Relations Between Sections of Compositions

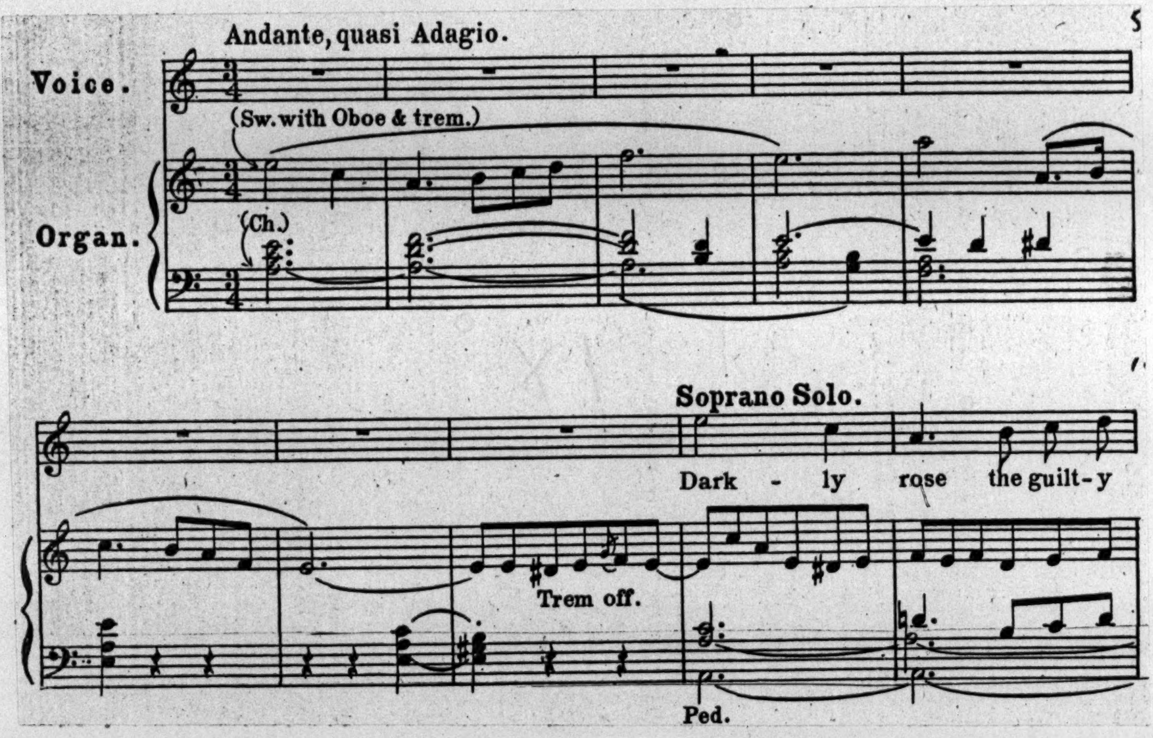
In Buck's church music, with the exception of some hymn settings, key changes often mark larger divisions of the text such as groups of verses, stanzas, or perhaps changes in the character of the text. The usual range of keys which Buck employed for sections of a composition is conservative. The compositions usually modulate from the tonic to the dominant; and/or sub-dominant; and/or relative or tonic minor with the occasional interpolation of the tonic. Buck's compositions end in the same key in which they began except that pieces which begin in a minor key usually end in the tonic major. A commonplace key arrangement is seen in "Festival Te Deum in E-flat" (Op. 63, No. 1). Verses one to three are in E-flat; verses four to six are in B-flat; verse seven is in E-flat; verse eight through the first line of verse eleven is in A-flat; and the remainder of verse eleven through verse sixteen is in E-flat. Therefore the key relationship is I, V, I, IV, I. The Easter Canticle "Christ our Passover" (Op. 29) uses the keys C, G, C for the three sections of the canticle: section one, verses one and two, C major; section two, verses three to six, G major; and section three, the remaining three verses plus the Doxology, C major.

---

[1] Letter from Dudley Buck, Weber's Hotel, Dresden, September 9, 1907. (BFP)

The Lenten Anthem "Darkly rose the guilty morning" (Op. 33), illustrates Buck's use of a tonality shift from a minor tonality to the tonic major between large sections of a composition. The first four stanzas of "Darkly rose the guilty morning," which deal with the crucifixion[1] are set in A minor reflecting the somber character of the text (Example 1).

Example 1


Andante, quasi Adagio.
Voice.
(Sw. with Oboe & trem.)
Organ.
(Ch.)
Trem off.
Soprano Solo.
Dark - ly rose the guilt - y
Ped.

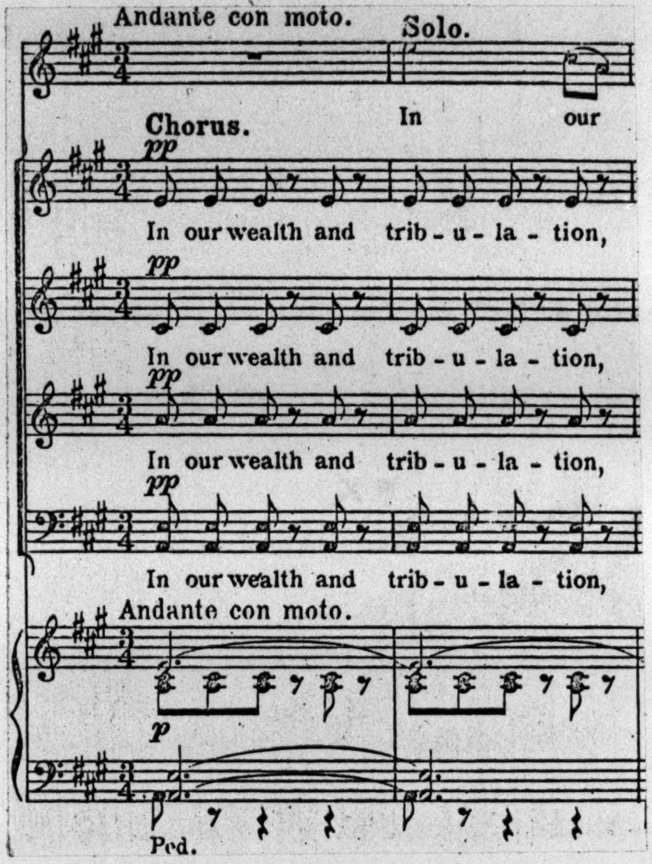
However, the final two stanzas of "Darkly rose the guilty morning" have salvation as the central theme[2] and the more optimistic tonality of A major is used (Example 2).

---

[1] The text of stanzas 1-4 is on pp. 133-34.

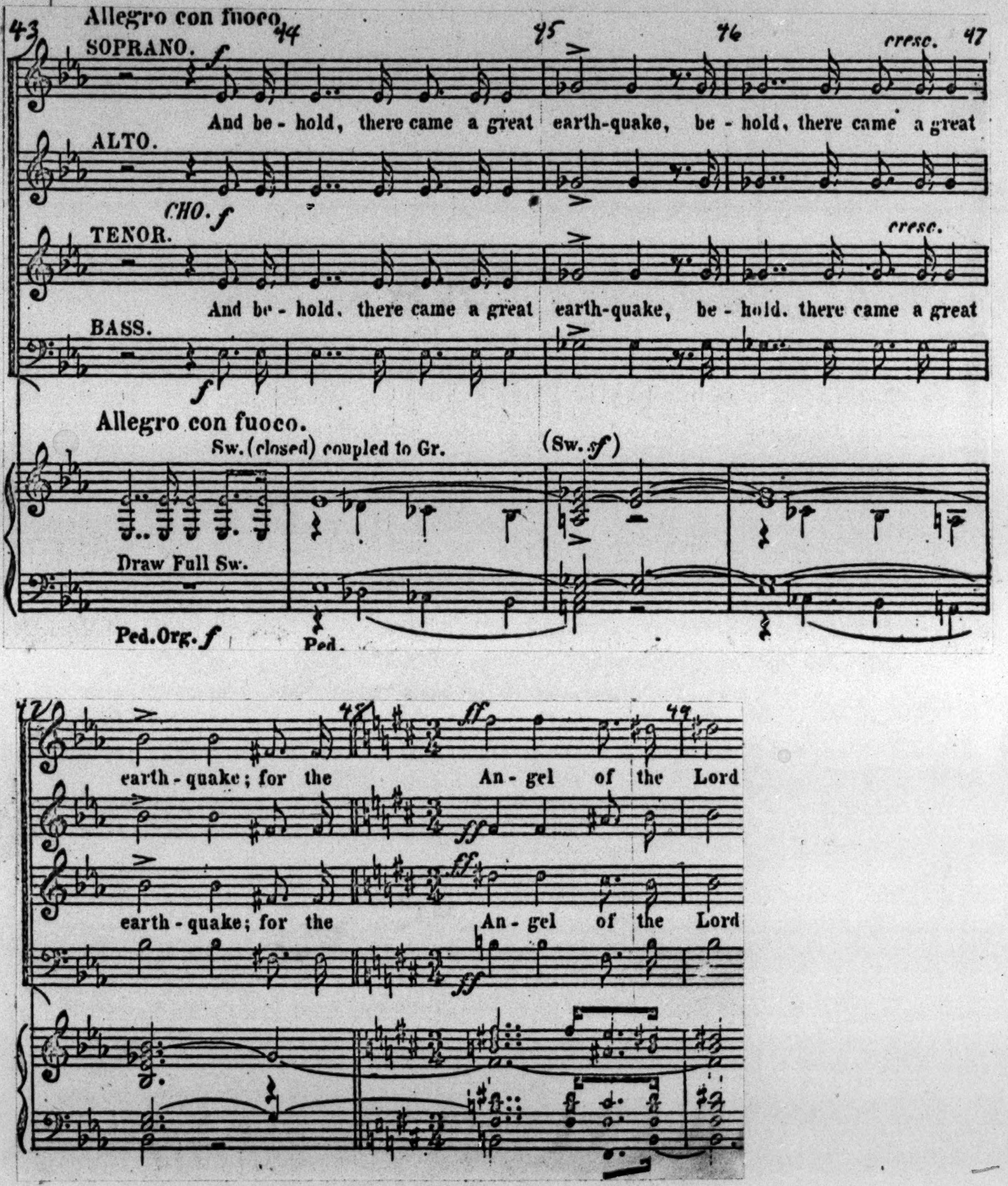
[2] The text of stanzas 5-6 is on p. 135.

Example 2


Andante con moto.
Solo.
In our
Chorus.
pp
In our wealth and trib - u - la - tion,
pp
In our wealth and trib - u - la - tion,
pp
In our wealth and trib - u - la - tion,
pp
In our wealth and trib - u - la - tion,
Andante con moto.
p
Ped.

When Buck occasionally chooses key relationships other than those mentioned above, the modulation is usually to the major third above or below the tonic and serves to emphasize dramatic content of the text. One of the most striking examples of such a modulation occurs in the Easter anthem "As it began to dawn" (Op. 72, No. 3).

Example 3


Allegro con fuoco.
43
44
45
46
47
SOPRANO.
ALTO.
TENOR.
BASS.
CHO. f
cresc.
And be - hold, there came a great earth-quake, be - hold, there came a great
Allegro con fuoco.
Sw. (closed) coupled to Gr.
(Sw. sf)
Draw Full Sw.
Ped. Org. f
Ped.
48
49
earth - quake; for the An - gel of the Lord
ff

After a 42-measure andante in E-flat to the text "As it began to dawn . . . " there is a five-measure allegro con fuoco (measures 43-47), to the text "and behold there came a great earthquake." With the introduction of G-flat in measures 46-47, the tonality becomes E-flat minor although the signature remains that of E-flat major. At measure 48 with the words "Angel of the Lord," the key signature changes from three flats to two sharps. This key relationship, if at first puzzling, will be understood through example 3, which shows the new key to be B major or, enharmonically, C-flat major, which is the major form of the flatted sixth degree.

Although such harmonic relationships were in use in Europe during the early part of the nineteenth century by such composers as Beethoven[1] and especially Schubert,[2] the E-flat to B minor (major) modulation was uncommon between large sections of a composition by Dudley Buck. In Buck's music the use of such modulations is reserved for notable and dramatic occurrences, in this case the descent of an Angel of the Lord.

Internal Modulations

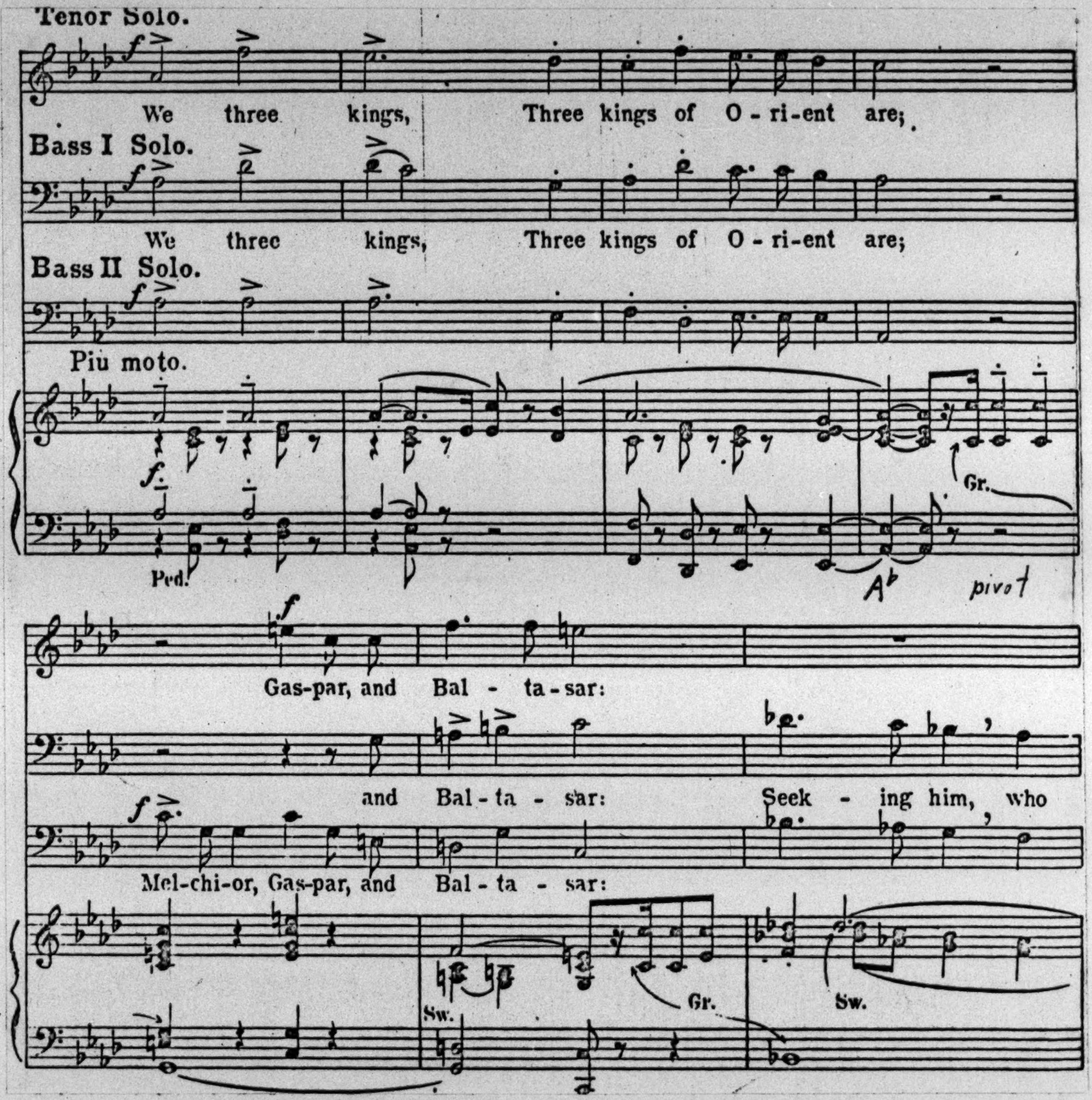
Within a section of a composition Buck often employed a brief modulation to place emphasis upon a portion of the text. In this type of modulation the tonic usually moves a major or minor third. The following example shows such a modulation from the key of A-flat major to C major at the point in the text when the Three Wise Men announce themselves (Example 4).

---

[1] D major and B-flat major in the Adagio of his Ninth Symphony.

[2] E-flat major to B minor in his "Impromptu in E-flat" (Op. 90, No. 2).

Example 4

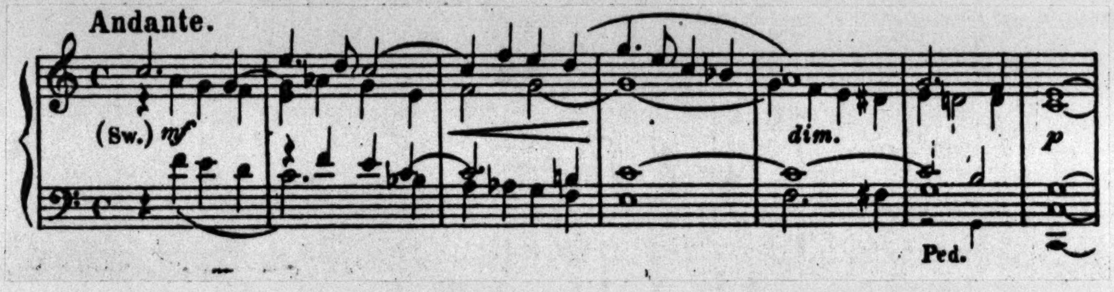

Tenor Solo.
We three kings, Three kings of O-ri-ent are;
Bass I Solo.
We three kings, Three kings of O-ri-ent are;
Bass II Solo.
Piu moto.
Ped.
Gr.
Ab
pivot
Gas-par, and Bal - ta-sar:
and Bal-ta - sar: Seek - ing him, who
Mel-chi-or, Gas-par, and Bal - ta - sar:
Sw.
Gr.
Sw.

This type of common-tone modulation, that is, modulation through the use of a pivot unison note, in this case C, instead of a pivot chord, is typical of the harmonic style of Dudley Buck.

The most common of these tertian modulations is from a major key to the relative minor and from a minor key to either the relative or tonic major. These changes of mode usually accompany brief changes in the character of the text, gloomy or pessimistic subjects calling for the minor mode. If the text contains a number of changes in character, the tonality and/or modality may alternate a number of times within a relatively short section of a composition. The first section, verses one and two, of the Easter canticle "Christ our Passover" (Op. 29) contains the following modulations in which changes in the character are closely reflected by the tonalities used. (See Examples 5-9.)

Example 5

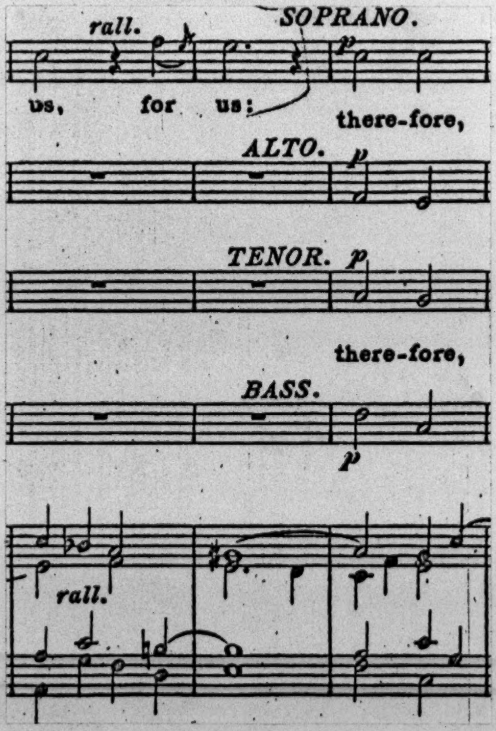
Introduction


Andante.
(Sw.) mf
dim.
p
Ped.

Example 6

Verse 1, Part 1: A minor

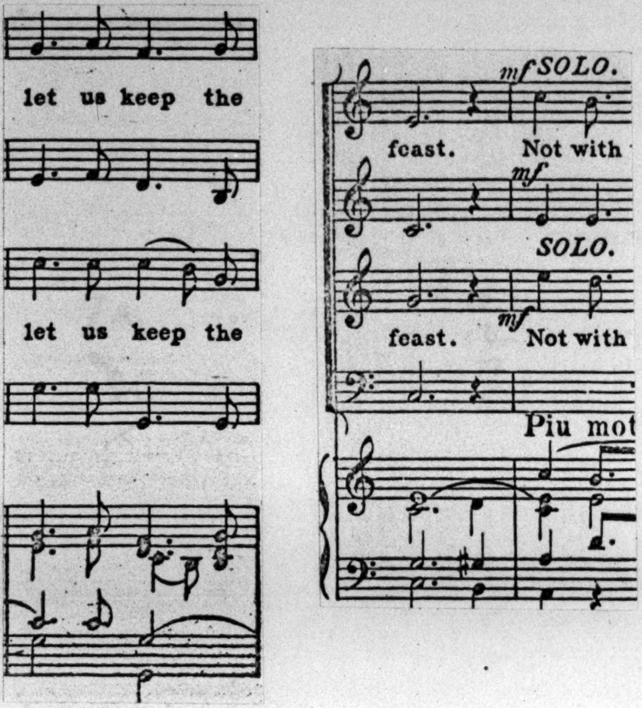
Text: Christ our Passover
is sacrificed for us:


rall.
SOPRANO.
p
us,
for
us;
there-fore,
ALTO.
p
TENOR.
p
there-fore,
BASS.
p
rall.

Example 7

Verse 1, Part 2: C major

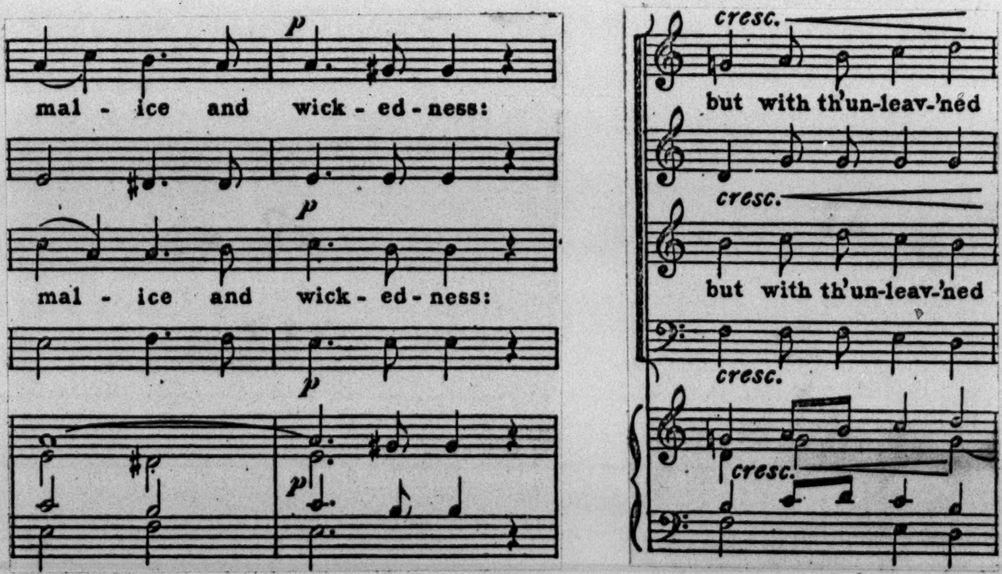
Text: therefore let us
keep the feast,


let us keep the
let us keep the
mf SOLO.
feast. Not with
mf
SOLO.
mf
feast. Not with
Piu mot

Verse 2, Part 1: A minor

Text: Not with the old leaven, neither with the leaven
of malice and wickedness;

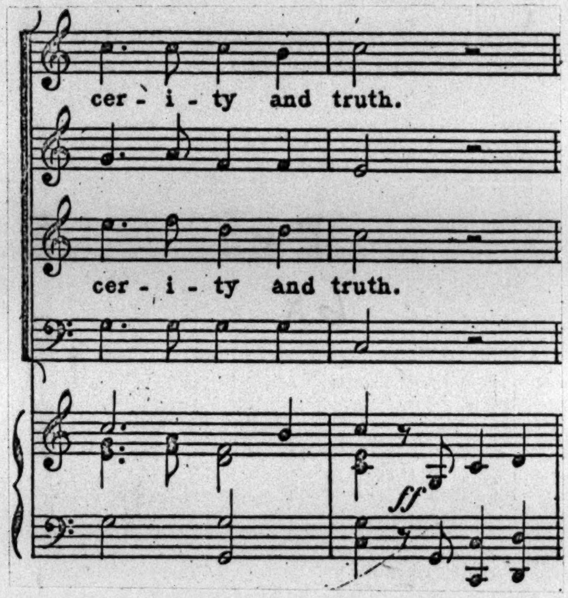
Example 8


p
mal - ice and wick - ed - ness:
p
mal - ice and wick - ed - ness:
p
p
cresc.
but with th'un-leav-'ned
cresc.
but with th'un-leav-'ned
cresc.
cresc.

Verse 2, Part 2: C major

Text: but with the unleavened bread of sincerity and truth.

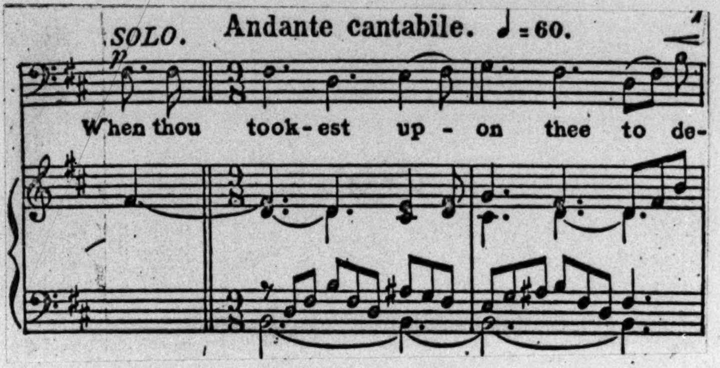
Example 9



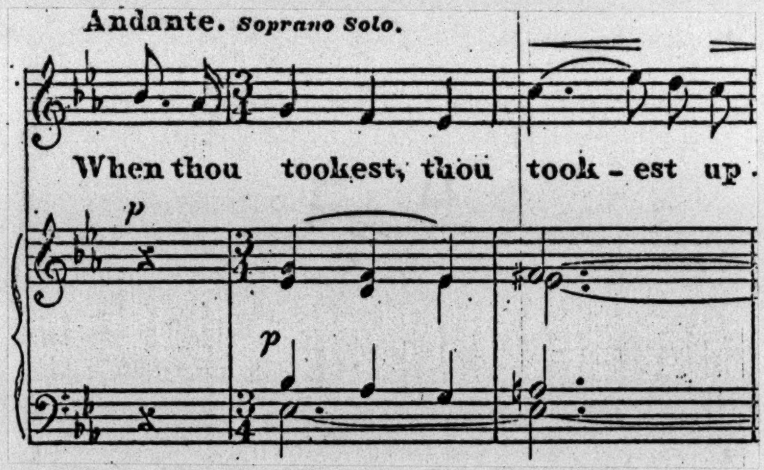
Portions of texts which have no obvious optimistic or pessimistic qualities may be set in either the major or minor mode. When Buck made multiple settings of the same text, as he did for the Episcopal service canticles, different settings of the same portion of a text may be found in either the major or minor mode. Examples 10 and 11 show both major and minor settings for verse eight of the Te Deum.

Verse 8: When thou tookest upon thee to deliver man,
thou didst humble thyself to be born of a Virgin.

Example 10


SOLO.
Andante cantabile. ♩=60.
p
When thou took-est up - on thee to de-

Example 11

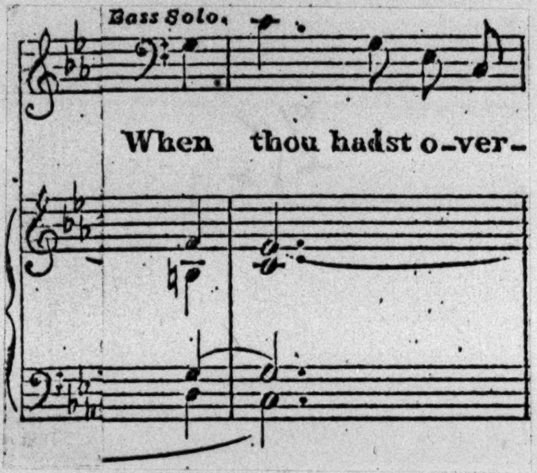

Andante. Soprano Solo.
When thou tookest, thou took - est up.
p
p

Verse eight is set in B minor in the "Short Te Deum" (Op. 45, No. 3) (Example 10). However, the same verse is set in E-flat major in the "Te Deum" (Op. 25, No. 2) seen in example 11.

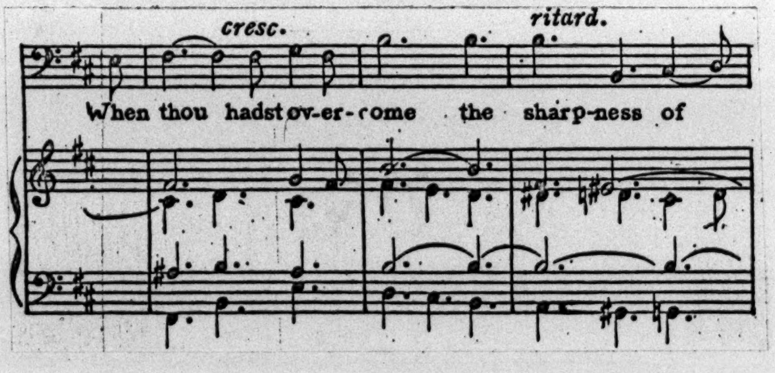
The text of verse nine allows no modal latitude in its musical settings (Examples 12-13).

Verse 9: When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.

Example 12


Bass Solo.
When thou hadst o-ver-

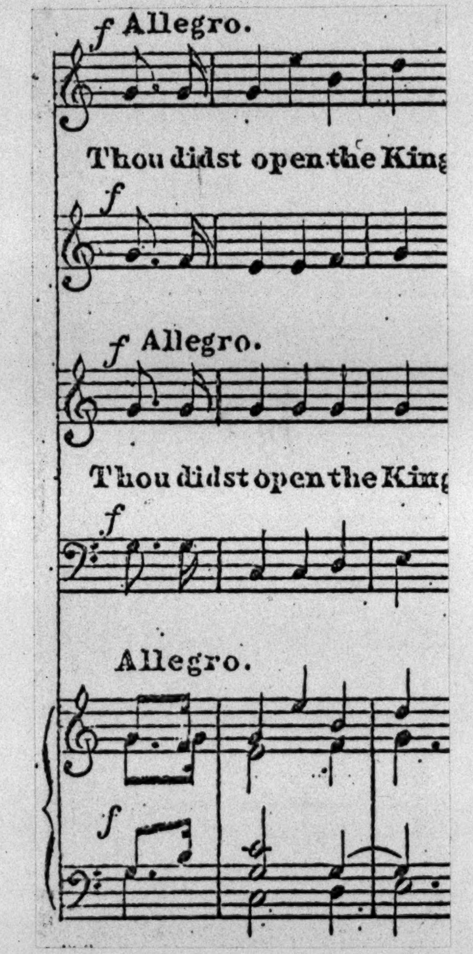
Example 13


cresc.
ritard.
When thou hadst ov-er-come the sharp-ness of

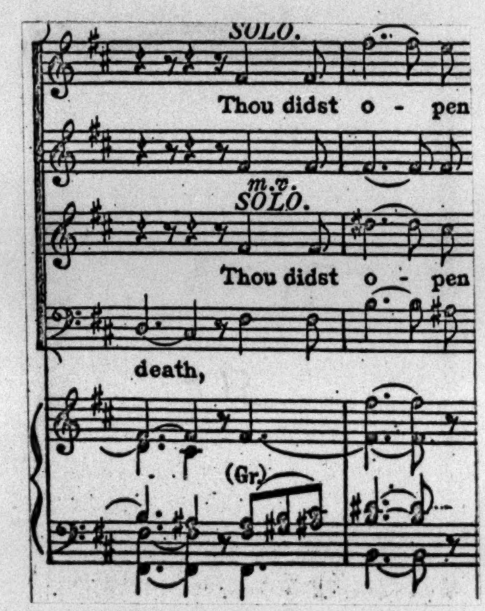
The character of the first line of verse nine with its reference to the "sharpness of death" requires the minor mode; while the more optimistic character of the second part of verse nine "thou didst open the Kingdom of Heaven . . . " calls for the major mode. Therefore, the relative minor, C minor, is invoked at the beginning of verse nine in the "Te Deum" (Op. 25, No. 2) (Example 12), and the "Short Te Deum" (Op. 45, No. 3) continues on in B minor (Example 13).

On the second half of verse eight, the optimistic half, both pieces shift into the tonic major, B major in Op. 45 (Example 15) and C major in Op. 25 (Example 14).

Example 14

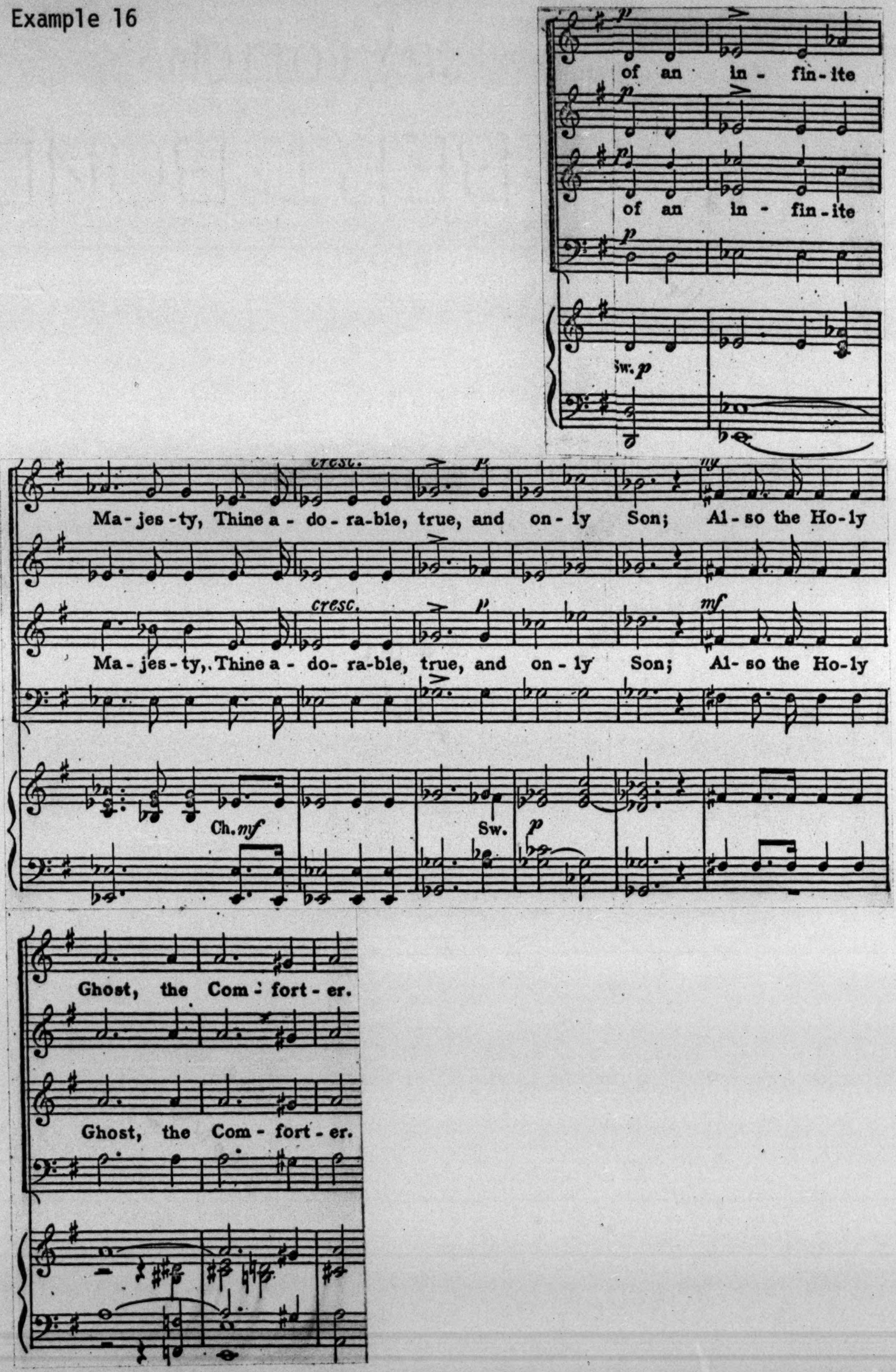

Allegro.
Thou didst open the King
Allegro.
Thou didst open the King
Allegro.

Example 15


SOLO.
Thou didst o - pen
m.v.
SOLO.
Thou didst o - pen
death,
(Gr.)

Occasionally Buck uses an internal modulation apparently not related to dramatic or textual concerns. The following passage from the "Short Te Deum" (Op. 45, No. 3) shows how Buck travels a great harmonic distance through the use of unison pivots, enharmonic changes and unison progressions, first of a minor second which functions as a pseudo-deceptive cadence and then two minor thirds (Example 16).

Example 16


of an in - fin - ite
Ma - jes - ty, Thine a - do - ra - ble, true, and on - ly Son; Al - so the Ho - ly
Ghost, the Com - fort - er.
p
cresc.
mf
Sw. p
Ch. mf
Sw.

Transitional Modulations

One of Buck's strongest criticisms of the church music of his American contemporaries was that the continuity of the text was too frequently shattered by the intrusion of a full cadence:

> There is no fault more common among our writers of church music in America (with some honorable exceptions) than this eternal cadencing. Technically it checks the flow of melody and the movement of the piece, making a patchwork out of that which should have a steady onward course with certain defined, well considered points of rest.[1]

In his own music Buck seldom made a strong cadence upon the tonic before the end of a composition. His usual practice at the end of textual units within a composition was to cadence upon the dominant of the key of the approaching section. This use of modulation has two effects. The first is that by cadencing at the end of a textual unit either grammatical, such as a sentence, or formal such as a verse or stanza, a logical "musical punctuation" complements the punctuation of the text. The second is that by making a half-cadence in the key of the approaching section, the parts of a composition are elided harmonically, avoiding the full cadence to which Buck objected.

The Lenten anthem "Darkly rose the guilty morning" (Op. 33) has one tonality throughout; therefore Buck's practice of moving toward the dominant of the succeeding sections results in every stanza's ending with a half cadence up to the end of the composition:

---

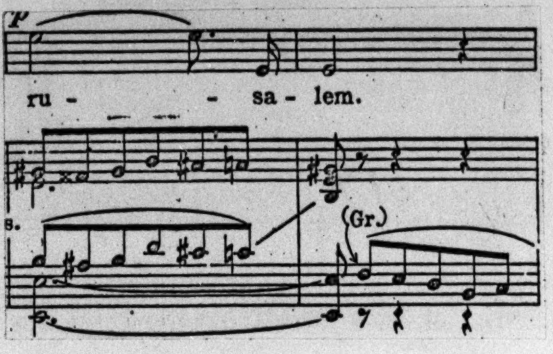
[1] This selection from Buck's article "The Relations of Harmony and Melody," which appears in a condensed form on pp. 34-36.

Example 17

First stanza: A minor

Darkly rose the guilty
morning
When, the Prince of Glory
scorning
Raged the fierce Jerusalem.

Cadence: E major triad

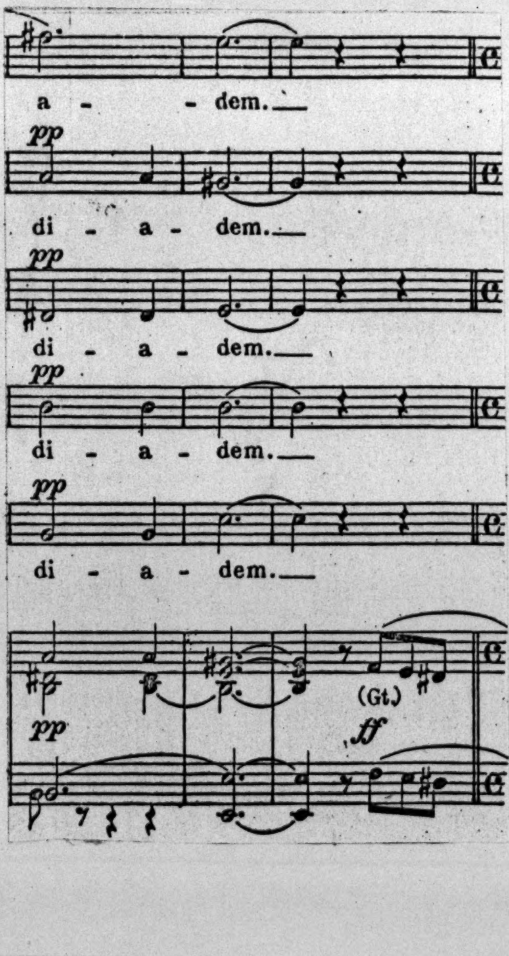


Example 18

Second stanza: A minor

See the Christ his cross
upbearing,
See him mocked and
stricken, wearing
The thorn-platted diadem.

Cadence: E major triad



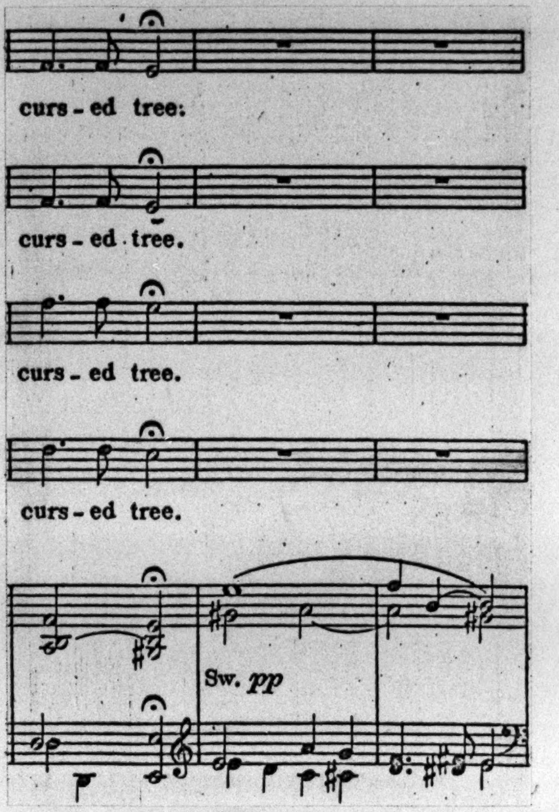
a - dem.
pp
di - a - dem.
pp
di - a - dem.
pp
di - a - dem.
pp
di - a - dem.
pp
(Gt.)
ff

Example 19

Third stanza: A minor

Not the crowd whose cries
assailed him,
Not the hands that rudely
nail'd him
Slew him on the cursed tree

Cadence: E major triad

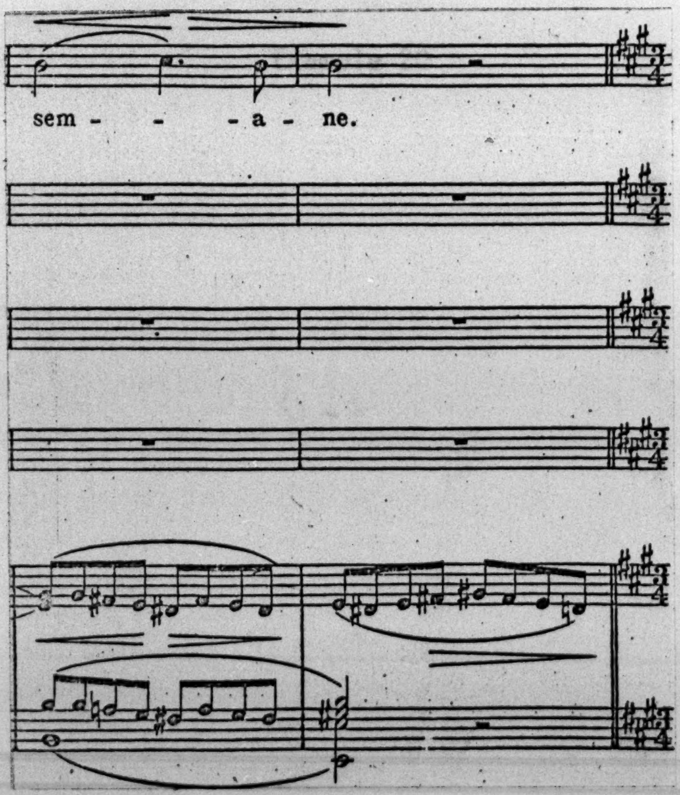

curs - ed tree:
curs - ed tree.
curs - ed tree.
curs - ed tree.
Sw. pp

Example 20

Fourth stanza: A minor

Ours the sin, from Heav'n
that call'd him,
Ours the sin, whose burden
gall'd him,
In the sad Gethesmane

Cadence: E major triad

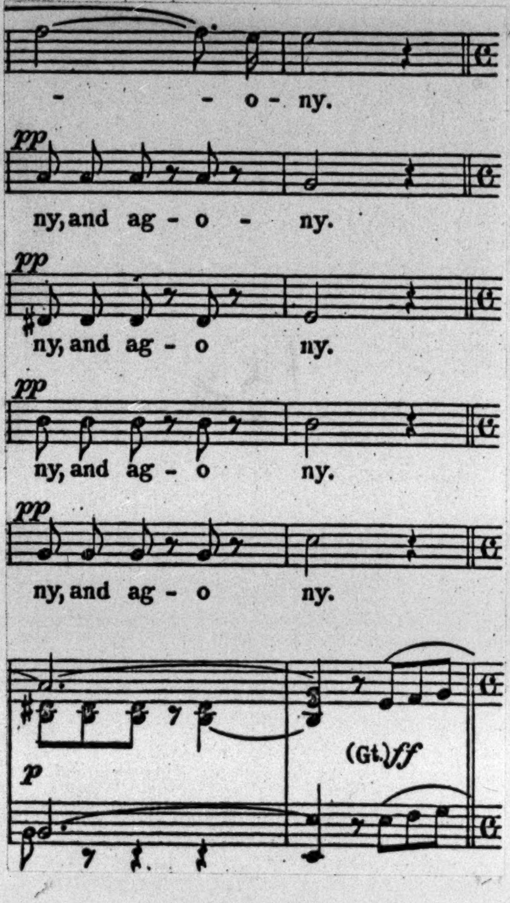


Example 21

Fifth stanza: A major

In our wealth and
tribulation,
By thy precious cross
and passion,
By thy blood and agony.

Cadence: E major triad

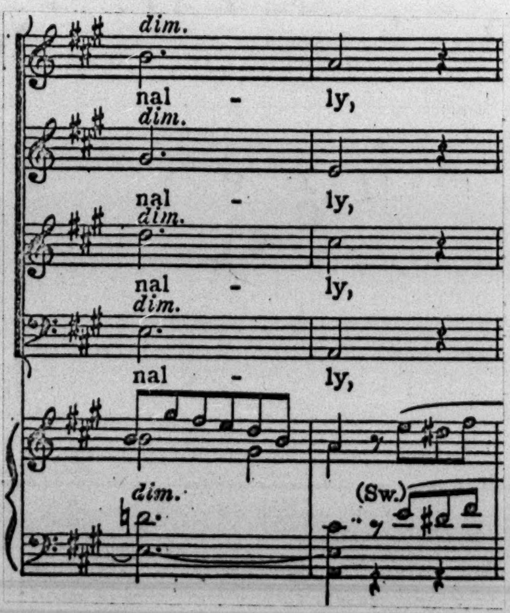

pp
- - o - ny.
ny, and ag - o - ny.
ny, and ag - o ny.
(Gt.) ff
p

Example 22

Sixth stanza: A major

By thy glorious resur-
rection
By the Holy Ghost's
protection,
Make us thine eternally.

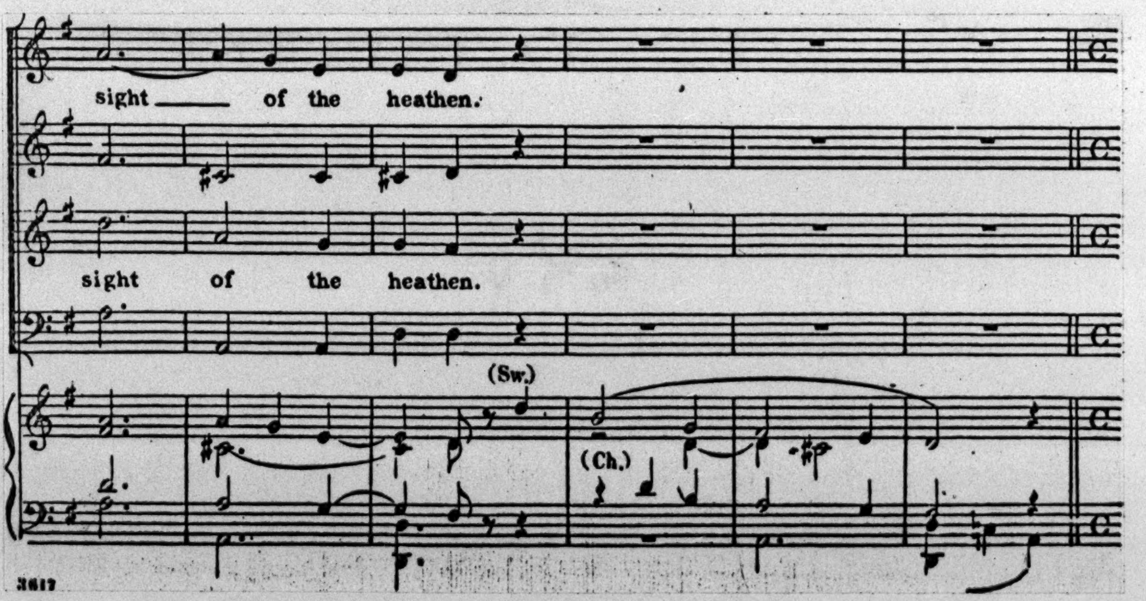
Cadence: A major triad


dim.
nal - ly,
(Sw.)

As the examples show, every stanza except the concluding one cadences upon an E major triad. In any of Buck's compositions, as in this one, the gravitation toward the dominant may be a brief half cadence as in examples 17 and 19; or it may be a definite harmonic statement in the key of the dominant with a secondary dominant seventh which occurs in examples 18 and 21.

An extended modulation to the key of the approaching dominant is found only at the end of longer textual divisions than the stanzas of "Darkly rose the guilty morning." A lengthy modulation to the dominant of the approaching section may be seen in example 23 from "Cantate Domino" (Op. 31, No. 4).

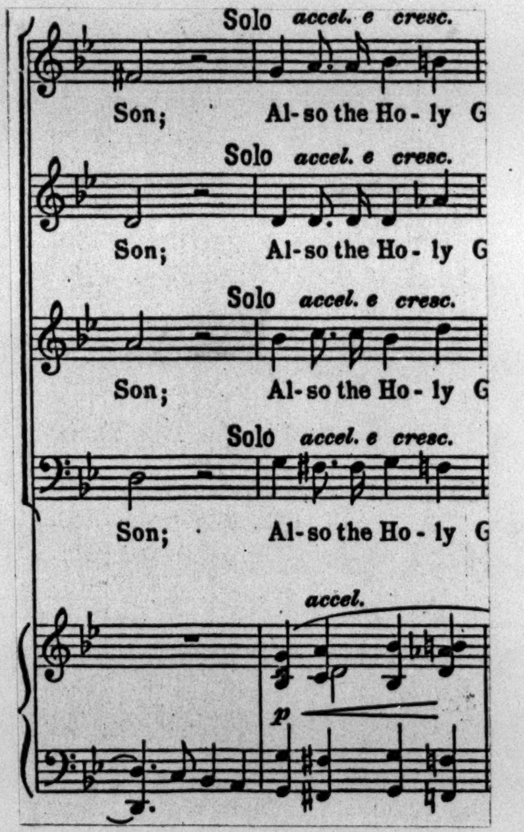
Example 23



In this example D major is established for five measures at the end of the third verse of the text before the C-natural signals the approach of G major in the fourth verse.

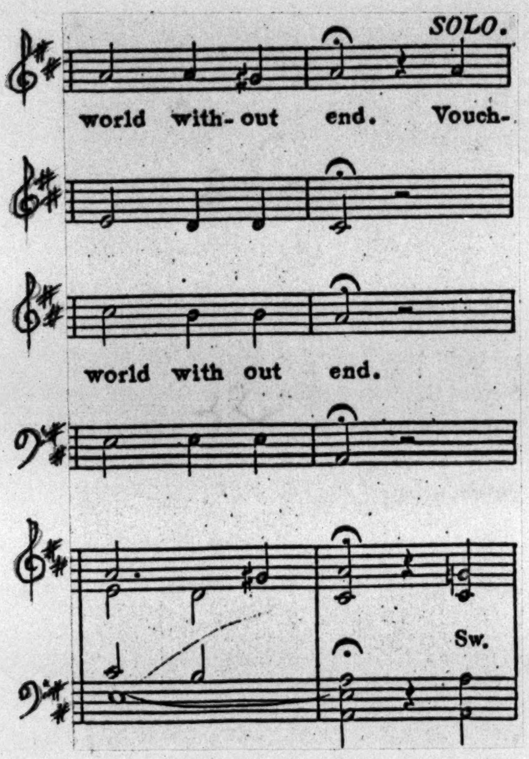
The lowered seventh degree of the dominant tonality which reveals its function in relation to the approaching key is almost always delayed, if it appears at all, before the tonic chord in the new key. Sometimes it is introduced in an interlude just before the new section as in examples 18 and 19. Buck frequently adds the lowered seventh in the form of a descending passing tone in a lower voice as shown in example 24 from the Op. 63 "Te Deum" in which C-natural appears as a passing seventh just after a cadence upon D major at the end of verse two which anticipates G minor of verse three.

Example 24


Solo accel. e cresc.
Son; Al-so the Ho-ly G
Solo accel. e cresc.
Son; Al-so the Ho-ly G
Solo accel. e cresc.
Son; Al-so the Ho-ly G
Solo accel. e cresc.
Son; Al-so the Ho-ly G
accel.
p

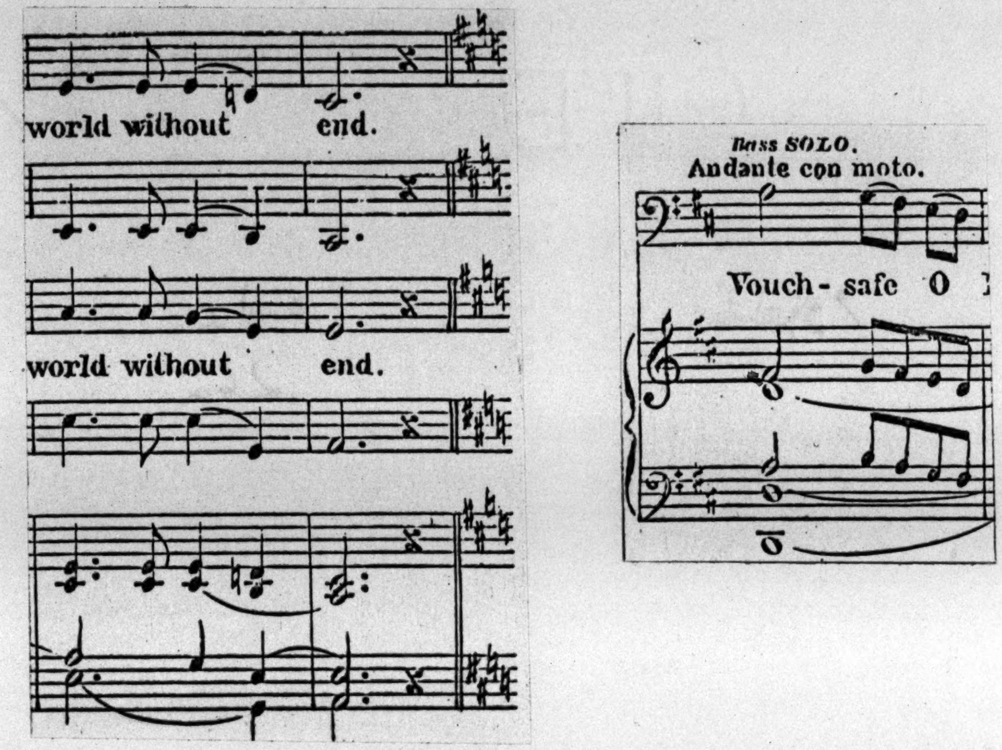
The lowered seventh often appears as a dominant seventh pick-up chord to the new section (Example 25).

Example 25


SOLO.
world with-out end. Vouch-
world with out end.
Sw.

As example 26 shows, there may be no lowered seventh at all before the new tonality.

Example 26


world without end.
world without end.
Bass SOLO.
Andante con moto.
Vouch- safe O

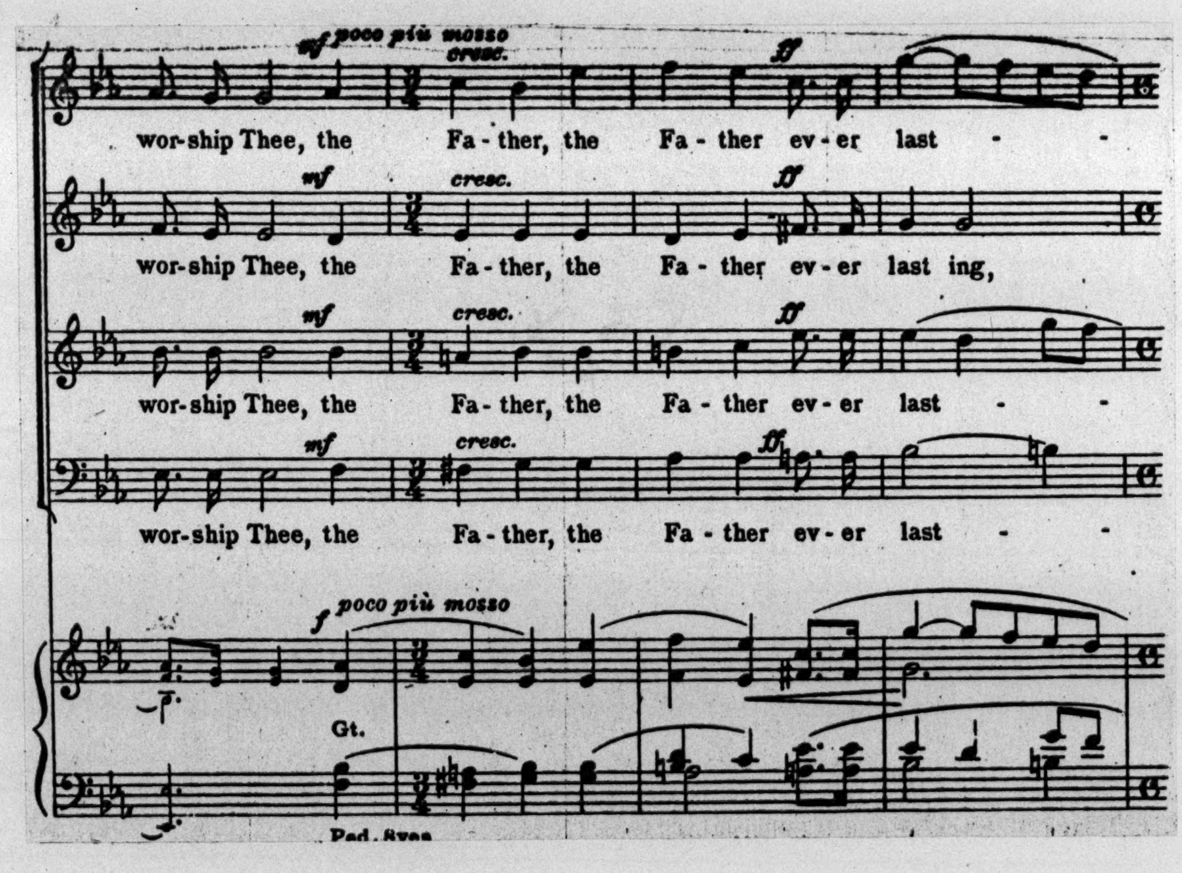
Harmonic Vocabulary

The harmonic resources which Buck used were limited in comparison to those of his European contemporaries of the late 19th century. The triad and the dominant seventh were the mainstays of Buck's chord vocabulary; although at times he also made use of the chord of the diminished seventh, Neapolitan sixth, and augmented sixth. These altered chords were used sparingly by Buck to fulfill certain prescribed functions. Augmented chords, chords of the major seventh, and ninth chords appear only occasionally in Buck's music and may be interpreted in some non-harmonic function.

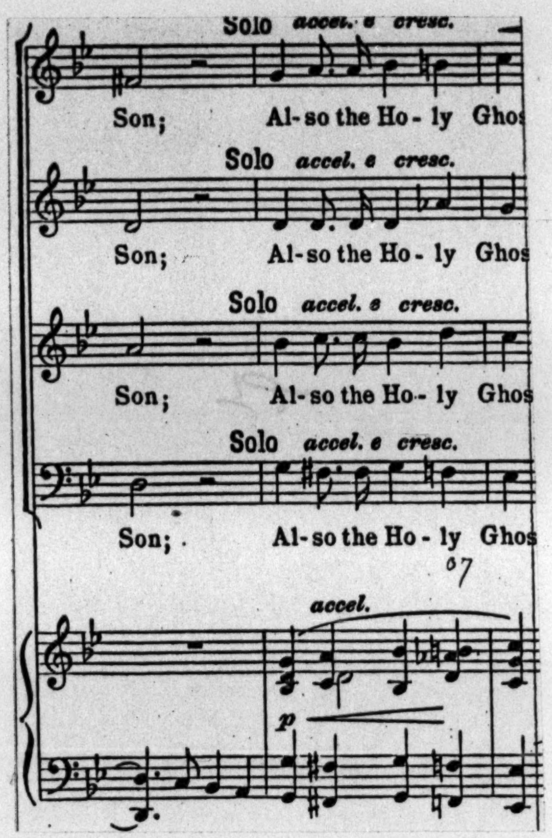
Diminished Seventh Chords

Buck's most frequent use of the diminished seventh chord was in a context where it functioned as an appoggiatura or passing chord particularly in conjunction with a step-wise line in one of the outer voices as it appears in examples 27 and 28.

Example 27

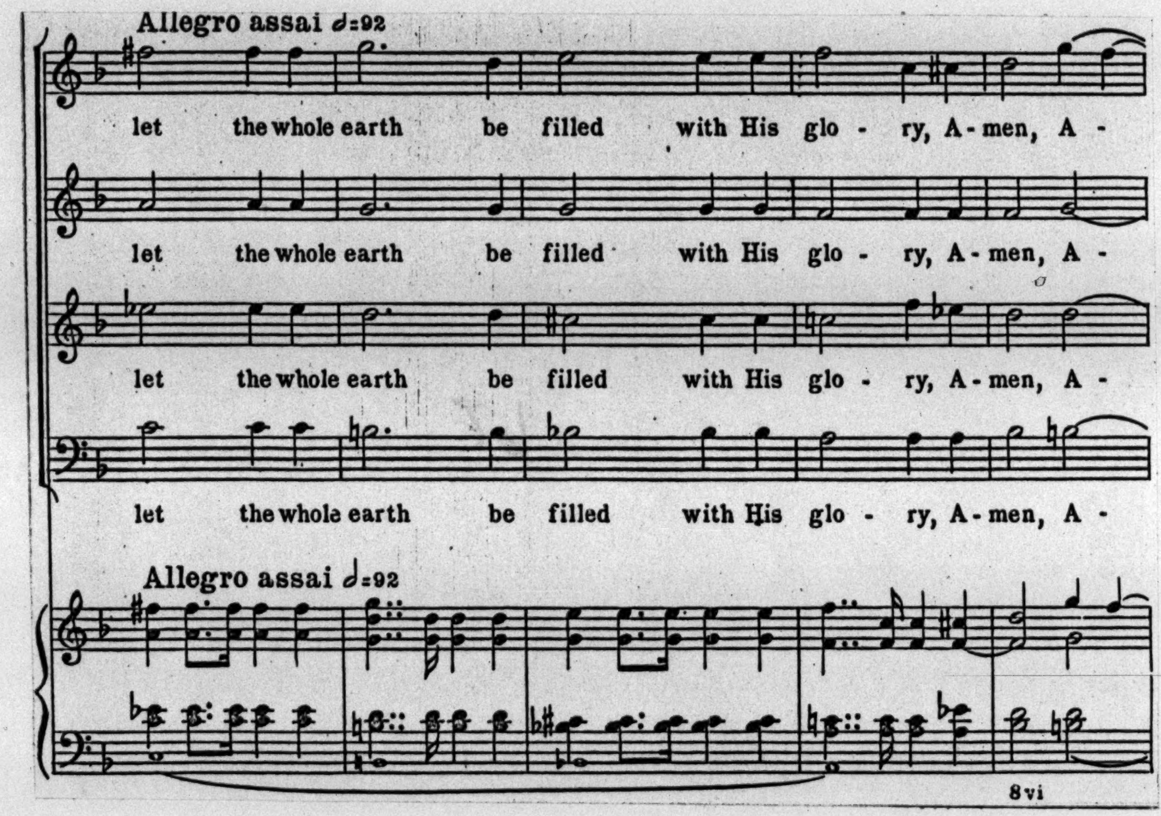

poco più mosso
mf
cresc.
ff
wor-ship Thee, the Fa-ther, the Fa-ther ev-er last -
wor-ship Thee, the Fa-ther, the Fa-ther ev-er last ing,
wor-ship Thee, the Fa-ther, the Fa-ther ev-er last -
wor-ship Thee, the Fa-ther, the Fa-ther ev-er last -
f poco più mosso
Gt.
Ped. 8va

Example 28


Solo accel. e cresc.
Son; Al-so the Ho-ly Ghos
°7
accel.
p

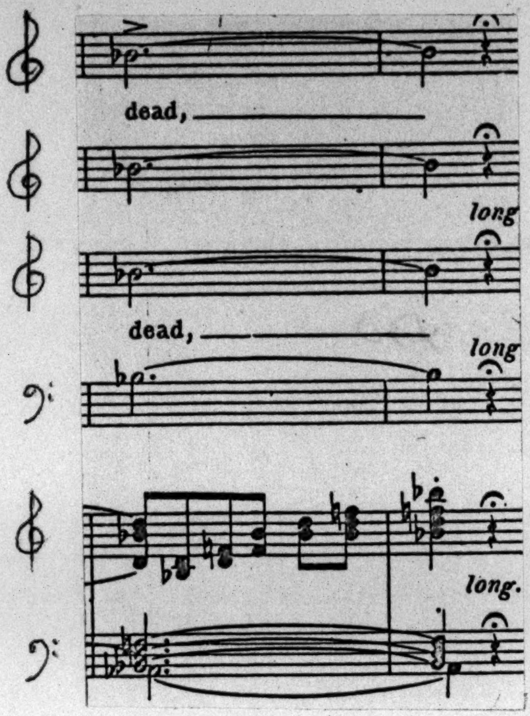
Diminished seventh chords were also used by Buck to contribute to the effectiveness of a musical climax as in example 29 from the anthem "He shall come down like rain" (Op. 53, No. 4).

Example 29

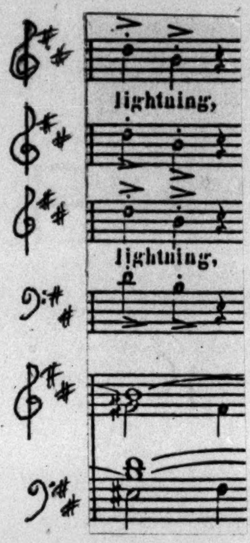

Allegro assai 𝅗𝅥=92
let the whole earth be filled with His glo - ry, A - men, A -
let the whole earth be filled with His glo - ry, A - men, A -
let the whole earth be filled with His glo - ry, A - men, A -
let the whole earth be filled with His glo - ry, A - men, A -
Allegro assai 𝅗𝅥=92
8vi

The most common use of a diminished seventh chord as a dramatic device however, is for the emphasis of such words and ideas as: "dead" (Example 30); "lightning" (Example 31); "earthquake" (Example 32); and "sharpness of death" (Example 33).

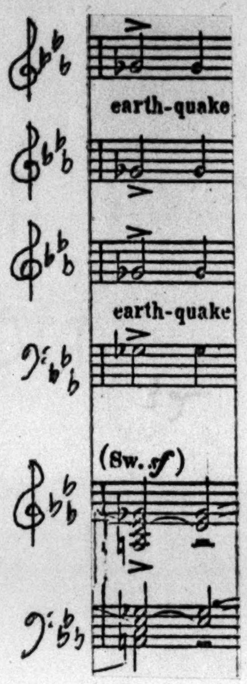
Example 30


dead,
long
dead,
long
long.

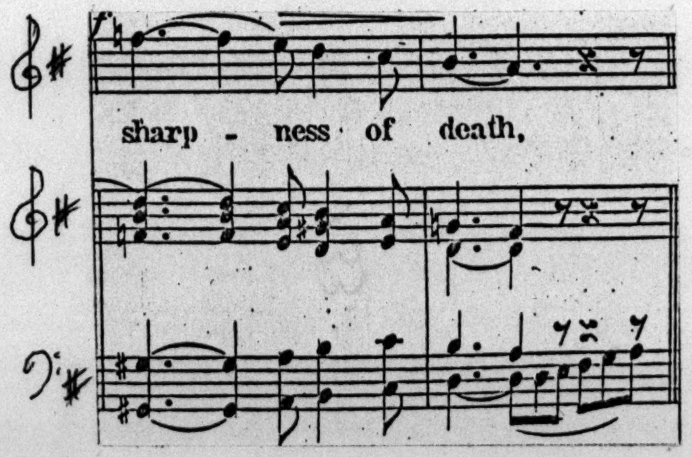
Example 31


lightning,
lightning,

Example 32


earth-quake
earth-quake
(Sw. *sf*)

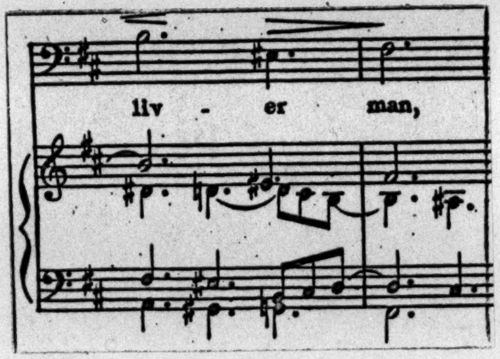
Example 33


sharp - ness of death,

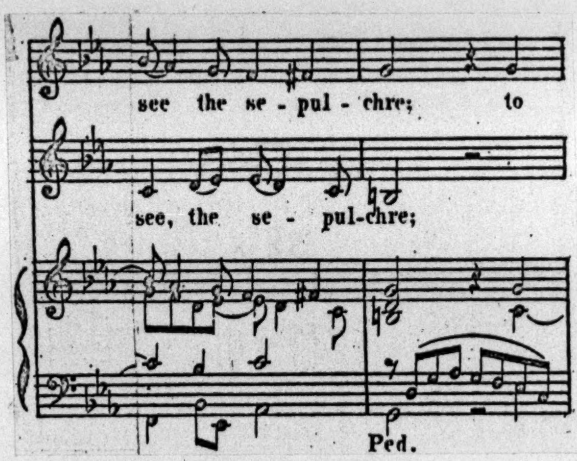
Augmented Sixth Chords

Buck also used the augmented sixth chord both unobtrusively and for special effects, but unlike the diminished seventh, not for word emphasis. Harmonically, the function of the augmented sixth chord in Buck's music is conventional; i.e., it proceeds to either the tonic six-four or dominant chord of the key in which it occurs, thus ignoring the chord's potential as a pivot chord to distant tonalities. In the first of two examples of the inconspicuous use of the augmented sixth chord, the chord appears in its complete form and resolves to the tonic six-four chord (Example 34), while in the second example (Example 35) the augmented sixth chord is incomplete and resolves directly to the dominant.

Example 34

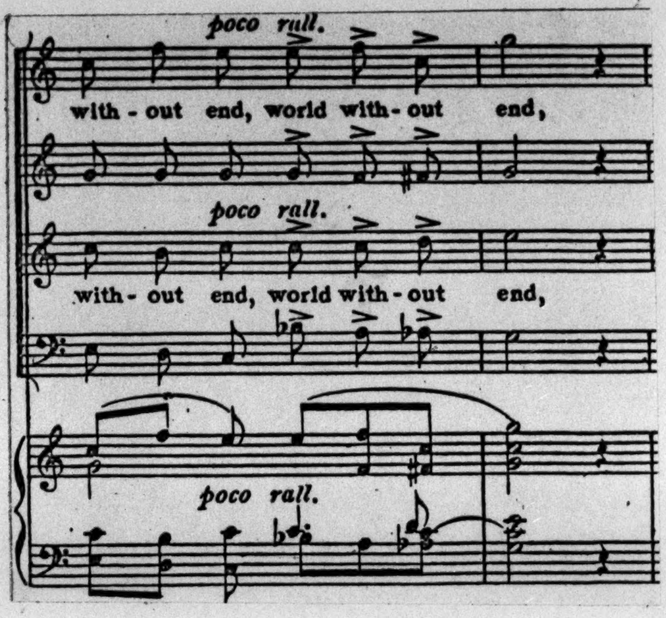


Example 35

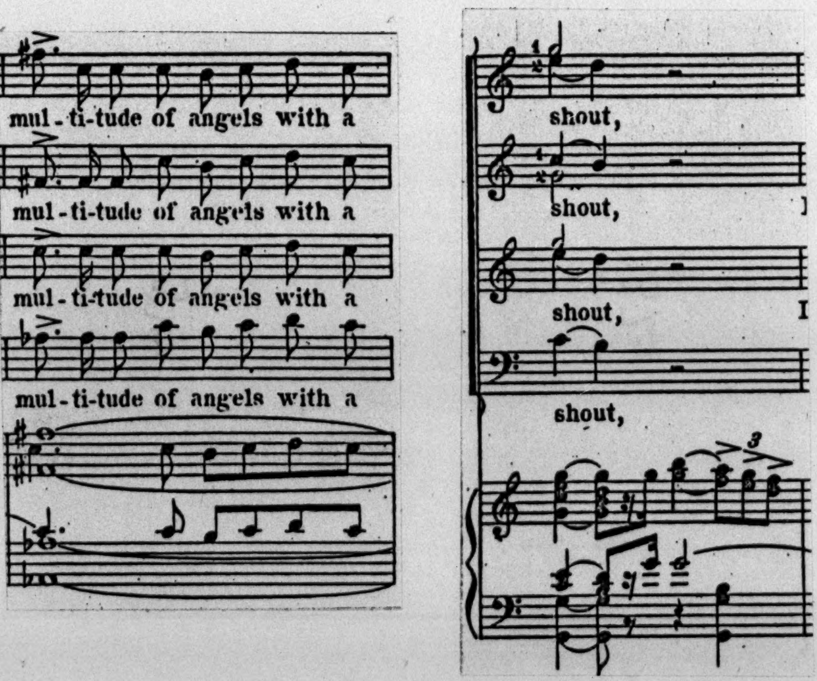


More characteristic than the unobtrusive use of the augmented sixth chord in the music of Dudley Buck is the employment of the chord at a point of climax in a composition with an upward skip in the highest voice from the augmented sixth chord to the chord of resolution as shown in the following examples:

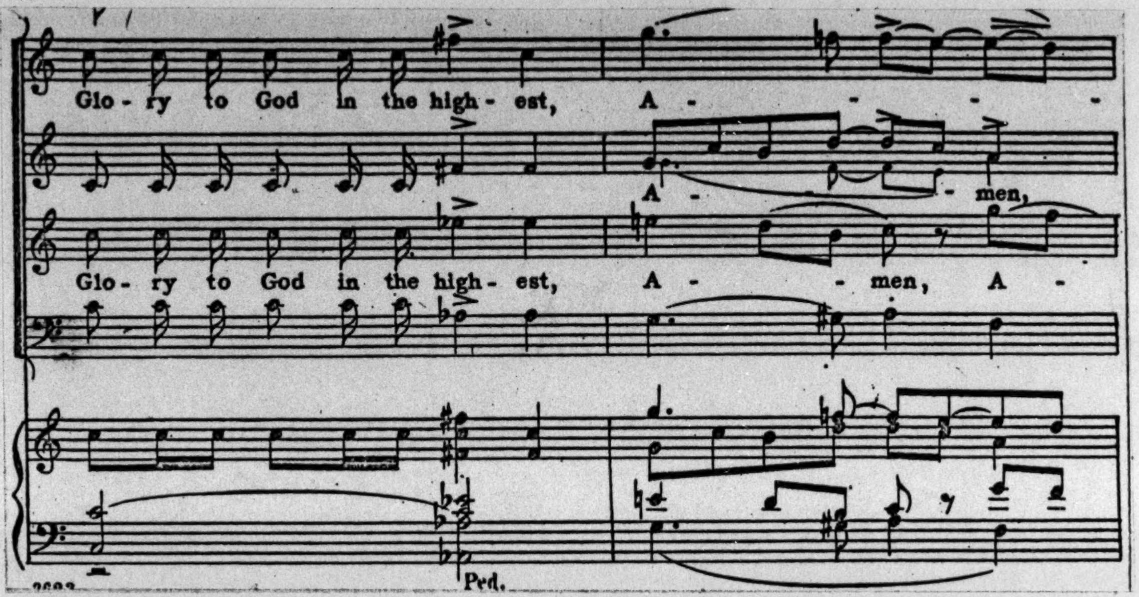
Example 36


poco rall.
with - out end, world with - out end,
poco rall.
with - out end, world with - out end,
poco rall.

Example 37


mul - ti - tude of angels with a
mul - ti - tude of angels with a
mul - ti - tude of angels with a
mul - ti - tude of angels with a
shout,
shout,
shout,
shout,
3

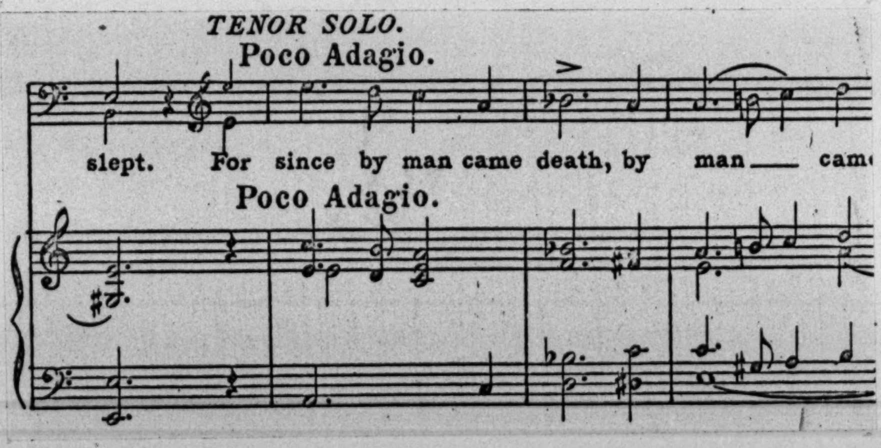
Example 38


Glo - ry to God in the high - est, A - - -
A - - men,
Glo - ry to God in the high - est, A - - men, A -
Ped.

Neapolitan Chords

Buck's frequent use of the diminished seventh chord for dramatic purposes and of the climactic augmented sixth have made them characteristic of his musical style. The Neapolitan chord, which does not appear as frequently, is usually reserved for emotion-laden words similar to those associated with the use of the diminished seventh chord. In the following example the Neapolitan sixth chord falls upon the word "death."

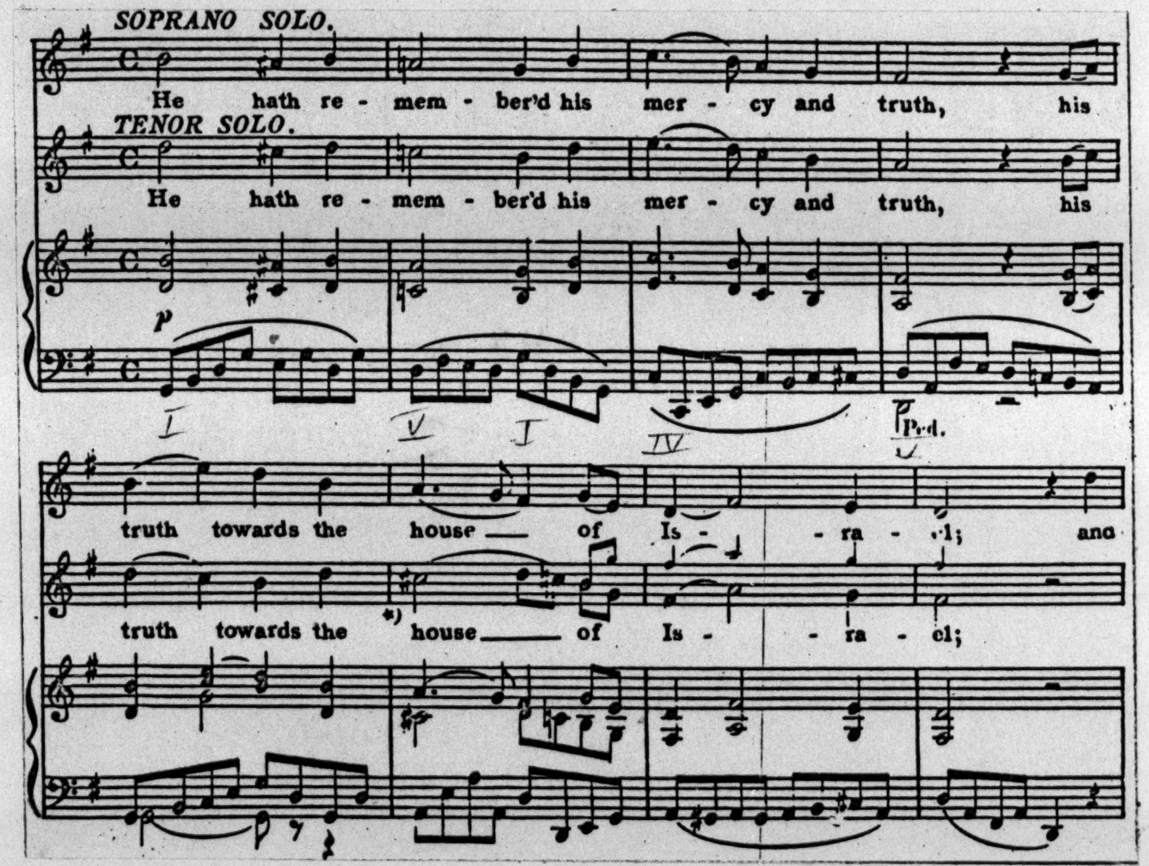
Example 39


TENOR SOLO.
Poco Adagio.
slept. For since by man came death, by man came
Poco Adagio.

Harmonic Movement

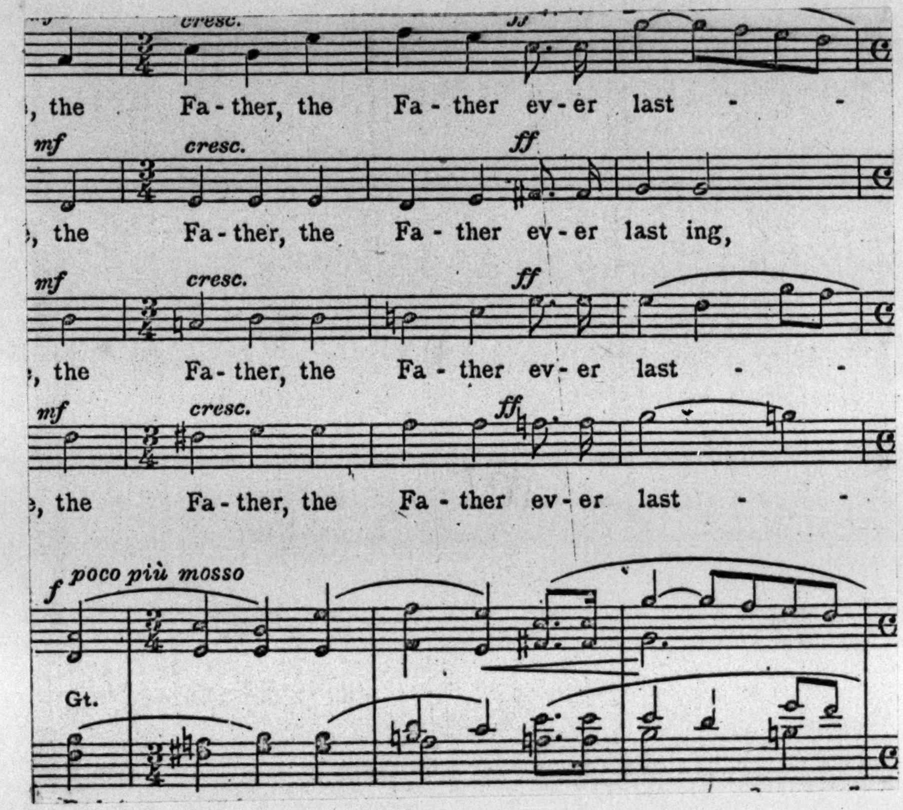
The harmonic movement in the music of Dudley Buck ranges from diatonic to fairly chromatic. The setting of the fourth verse from "Cantate Domino" (Op. 34, No. 4) is an example of his traditional harmonic usage (Example 40).

Example 40


SOPRANO SOLO.
He hath re - mem - ber'd his mer - cy and truth, his
TENOR SOLO.
He hath re - mem - ber'd his mer - cy and truth, his
p
I
V
I
IV
Ped.
V
truth towards the house of Is - ra - el; and
truth towards the house of Is - ra - el;
*)

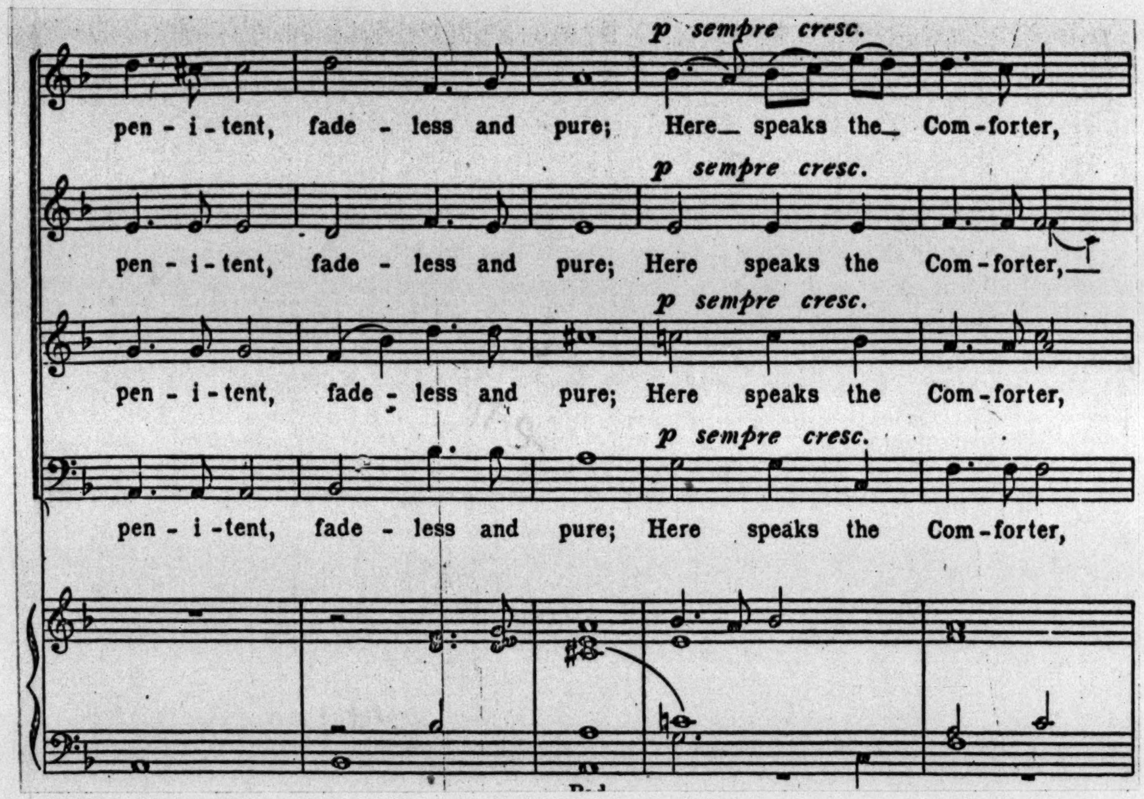
These clearly harmonic passages occur most frequently in non-dramatic parts of the text often set for soloists. The more chromatic writing, as might be expected, is more likely to occur at dramatic highlights or climaxes within the text as shown in example 41.

Example 41


cresc.
ff
, the Fa - ther, the Fa - ther ev - er last -
mf
cresc.
ff
, the Fa - ther, the Fa - ther ev - er last ing,
mf
cresc.
ff
, the Fa - ther, the Fa - ther ev - er last -
mf
cresc.
ff
, the Fa - ther, the Fa - ther ev - er last -
f poco più mosso
Gt.

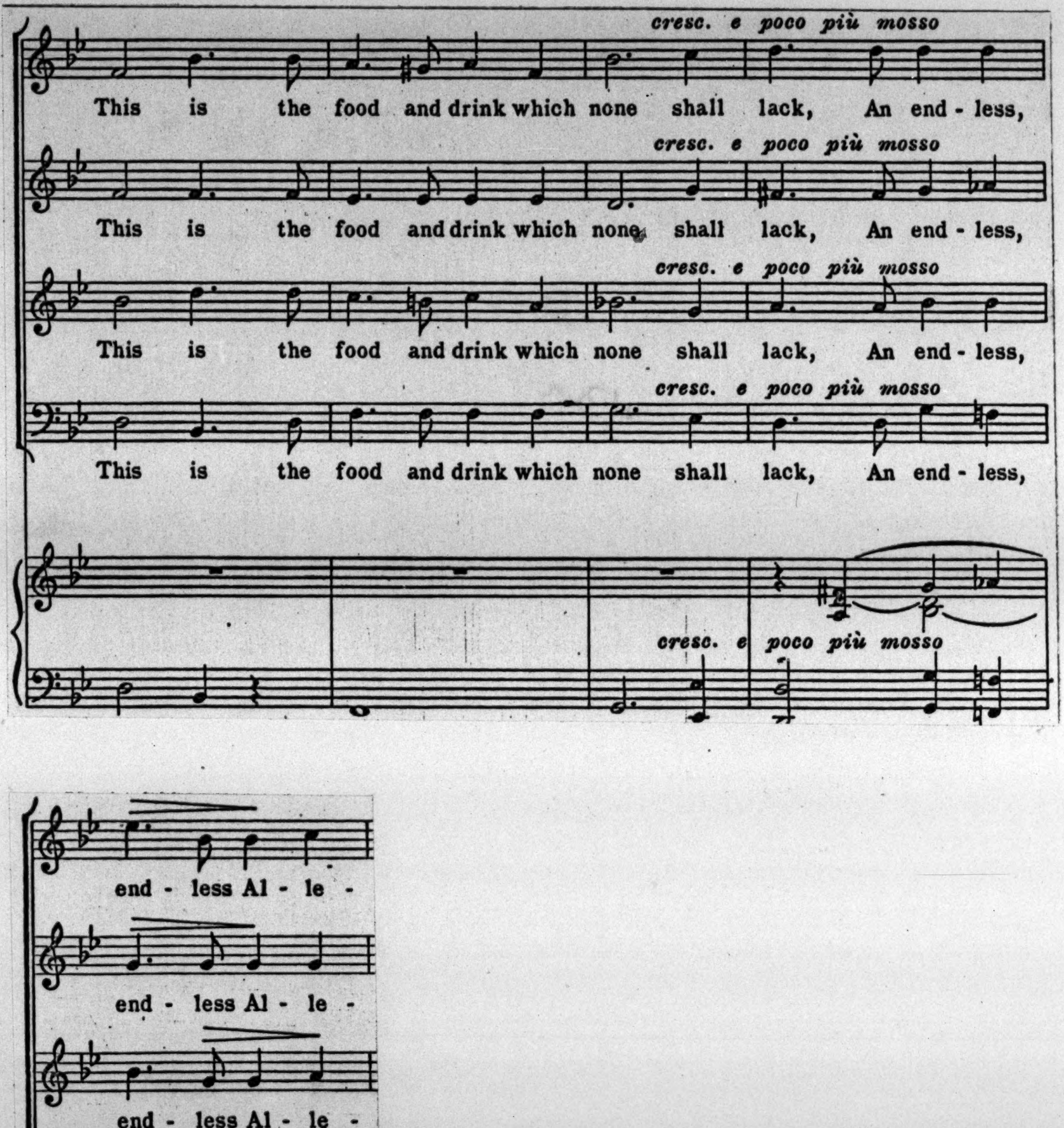
In view of Buck's preference for modulating to modal degrees of the scale, it is not surprising to find that the roots of his harmonic progressions often move by thirds, i.e., between the tonic and mediant and sub-mediant. Root movement by second resulting from a deceptive cadence, i.e., dominant to submediant, is also commonplace. Example 42 shows a deceptive cadence followed by a brief shift to the relative major through the third relation between the two dominants, a progression which Buck often used.

Example 42


p sempre cresc.
pen - i - tent, fade - less and pure; Here speaks the Com - forter,
p sempre cresc.
pen - i - tent, fade - less and pure; Here speaks the Com - forter,
p sempre cresc.
pen - i - tent, fade - less and pure; Here speaks the Com - forter,
p sempre cresc.
pen - i - tent, fade - less and pure; Here speaks the Com - forter,

Example 43 shows Buck's tendency toward the relative minor or sixth degree with cadences upon G minor in the key of B-flat and upon E-flat in the key of G minor.

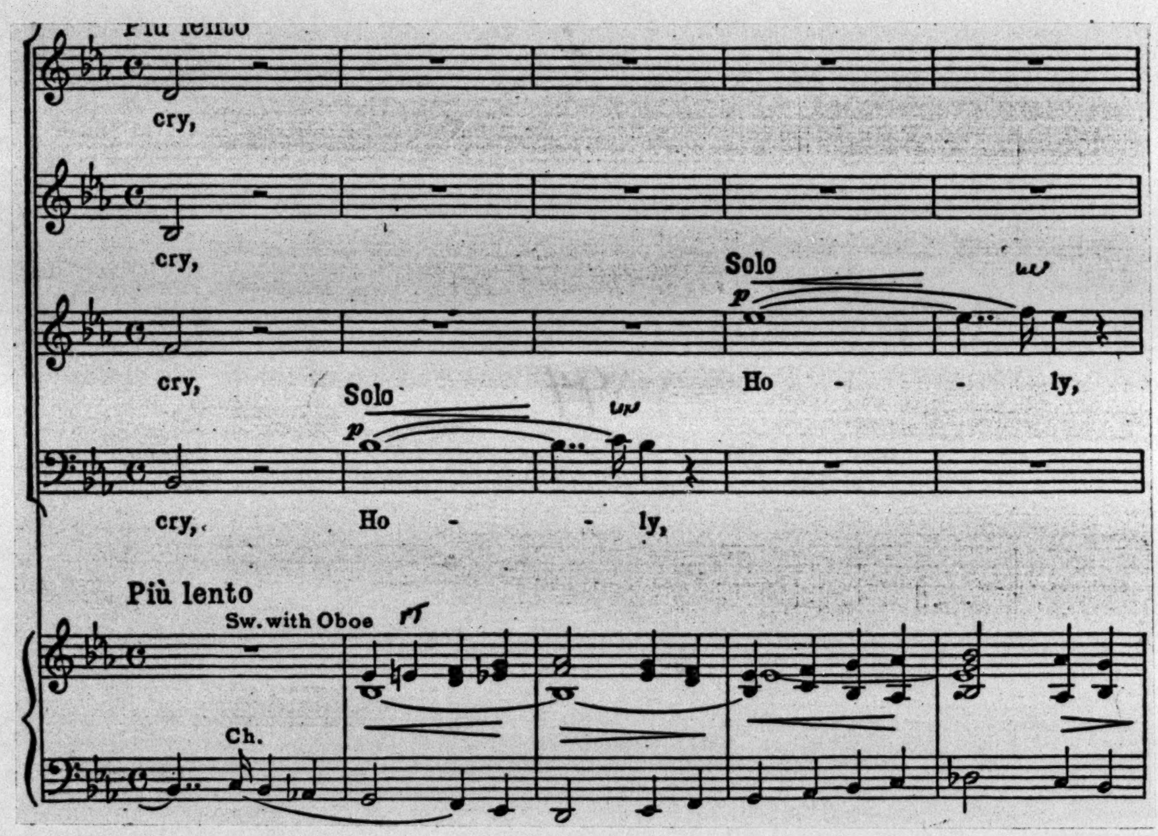
Example 43


cresc. e poco più mosso
This is the food and drink which none shall lack, An end - less,
cresc. e poco più mosso
This is the food and drink which none shall lack, An end - less,
cresc. e poco più mosso
This is the food and drink which none shall lack, An end - less,
cresc. e poco più mosso
This is the food and drink which none shall lack, An end - less,
cresc. e poco più mosso
end - less Al - le -
end - less Al - le -
end - less Al - le -
end - less Al - le -

Use of Inversions

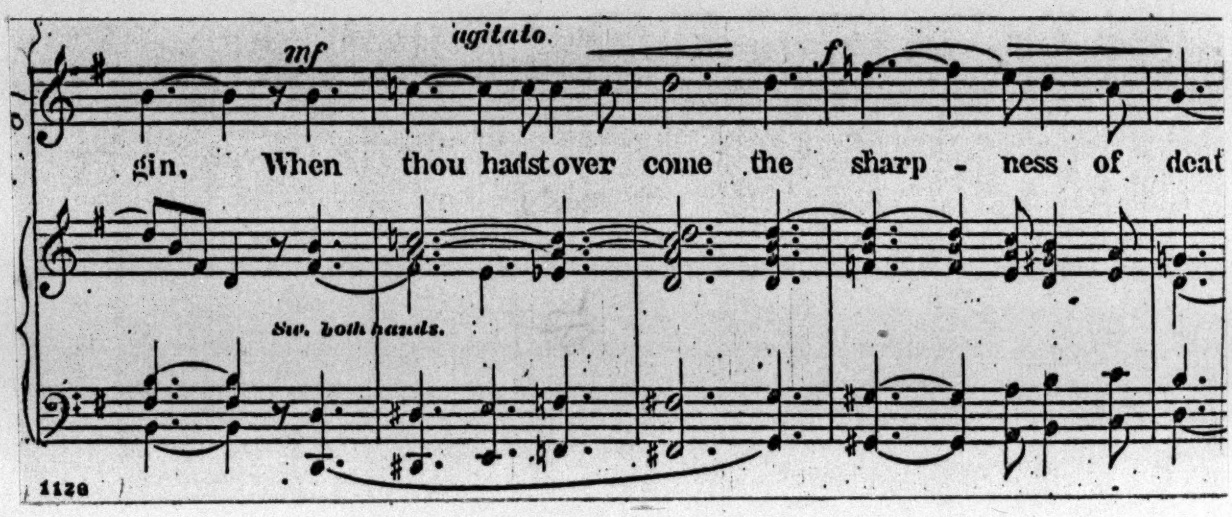
Buck's preference for a harmonized diatonic or chromatic line in the lowest voice resulted in the frequent employment of inverted chords such as the passing six-four chord in the case of the diatonic line (Example 44)

Example 44


Più lento
cry,
cry,
Solo
p
cry,
Ho - - ly,
Solo
p
cry,
Ho - - ly,
Più lento
Sw. with Oboe
Ch.

In the case of the chromatic line, auxiliary dominants in first or third inversion, diminished seventh chords and chromatic passing and appoggiatura chords are employed (Example 45).

Example 45

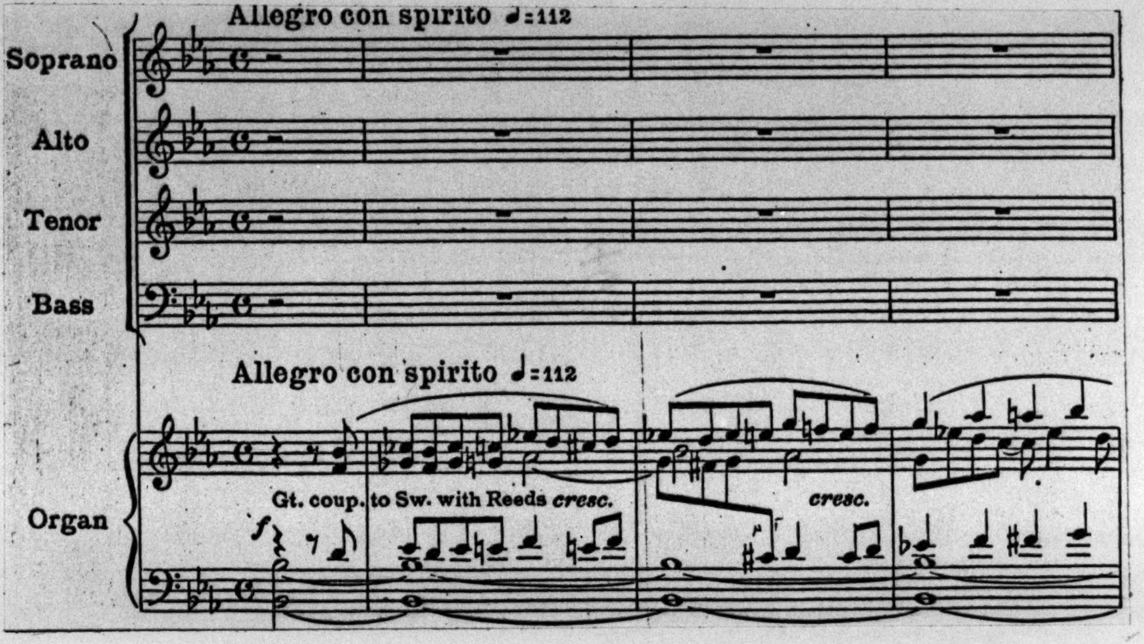

mf
agitato.
f
gin, When thou hadst over come the sharp - ness of deat
Sw. both hands.
1120

Both examples 44 and 45 show lines which are longer than those which customarily appear in Buck's music; however, throughout his music he frequently employs a similar technique though for fewer consecutive progressions.

Non-Harmonic Elements

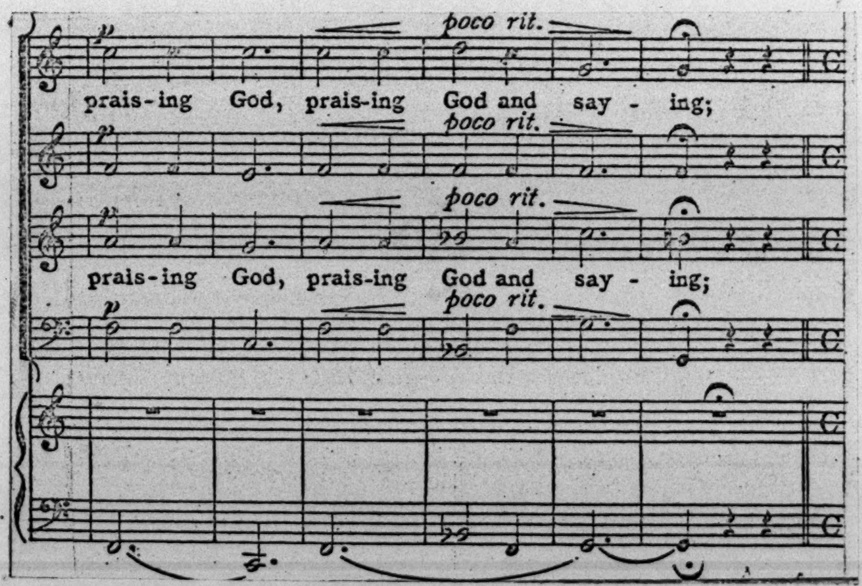
Example 46 exhibits some non-harmonic elements which are commonplace throughout Buck's music.

Example 46


Allegro con spirito ♩=112
Soprano
Alto
Tenor
Bass
Allegro con spirito ♩=112
Organ
Gt. coup. to Sw. with Reeds cresc.
cresc.
f

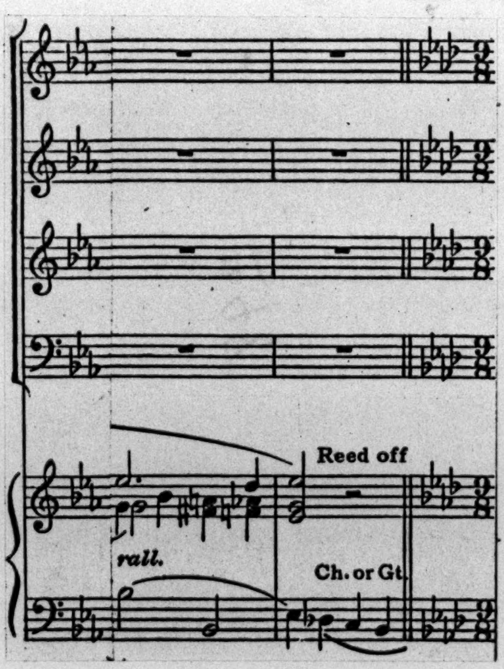
Non-harmonic elements are so typical of Buck's musical style that their absence is often used to underline a reverent or solemn situation in the text, especially a reference to God, like that which produced the simple triadic structure seen in example 47.

Example 47

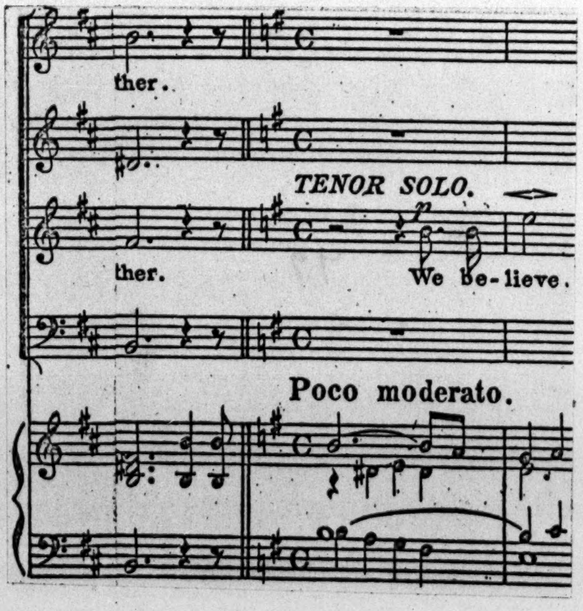

p
poco rit.
prais-ing God, prais-ing God and say-ing;
prais-ing God, prais-ing God and say-ing;

Two types of non-harmonic activity are used so frequently at cadences by Buck that they have become conventionalized in his music. The first was touched on briefly in the discussion on the elided cadences. In this cadential decoration, after the final chord has sounded, passing notes proceed from the tonic either up a fourth or down a fifth to the note that is to become the tonic in the coming section. The descending version, which includes the lowered seventh of the old key or fourth degree of the new key, is the most prevalent (Examples 48-50).

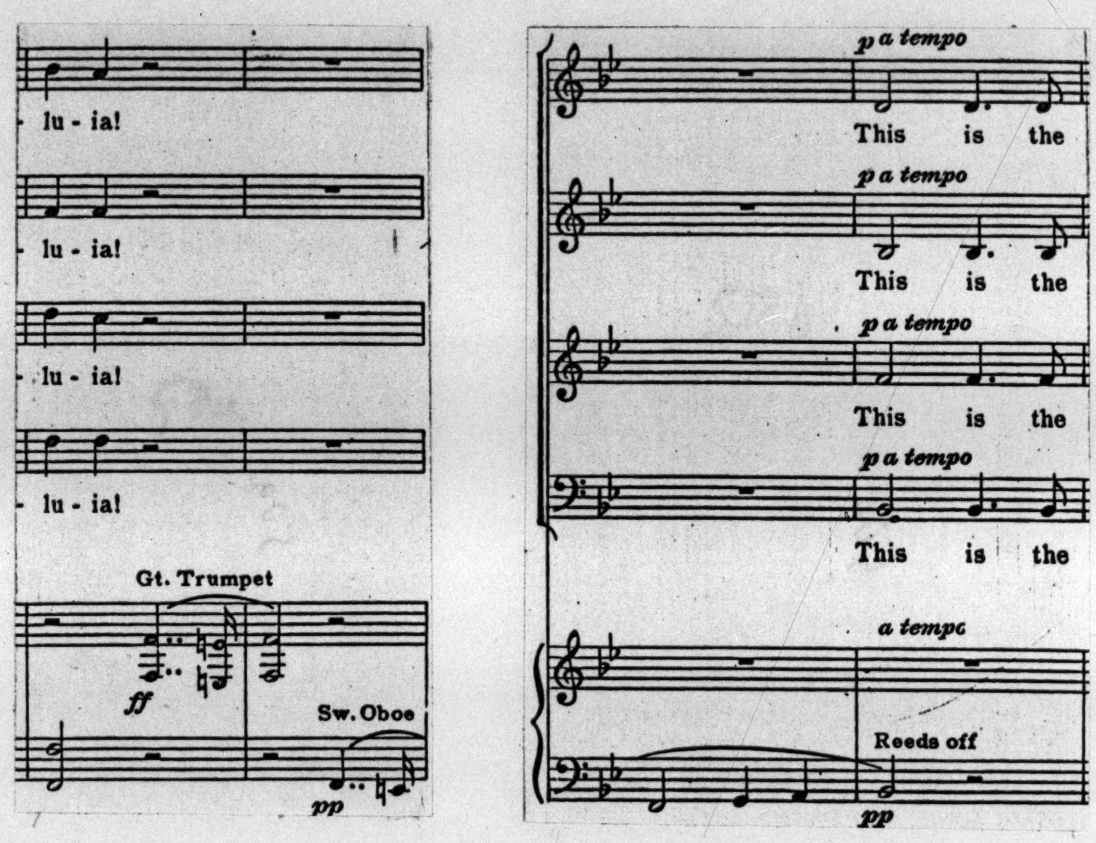
Example 48


Reed off
rall.
Ch. or Gt.

Example 49

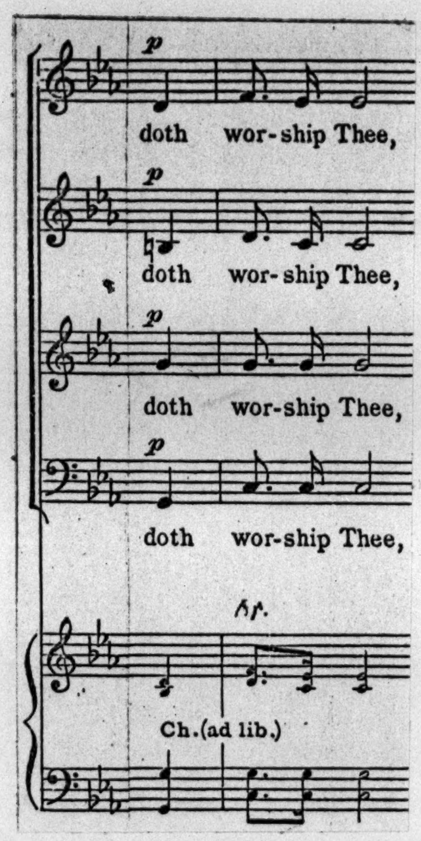

ther.
TENOR SOLO.
ther.
We be-lieve.
Poco moderato.

Example 50


lu - ia!
lu - ia!
lu - ia!
lu - ia!
Gt. Trumpet
ff
Sw. Oboe
pp
p a tempo
This is the
p a tempo
This is the
p a tempo
This is the
p a tempo
This is the
a tempo
Reeds off
pp

Another cadential decoration also frequent in Buck's music is a multiple suspension or appoggiatura simultaneous with the resolution of a cadence. Examples of this practice are to be found in almost every piece of music which Buck has composed. The form in which the decoration appears in example 51 is the most common, that is, an appoggiatura with an anticipated resolution.

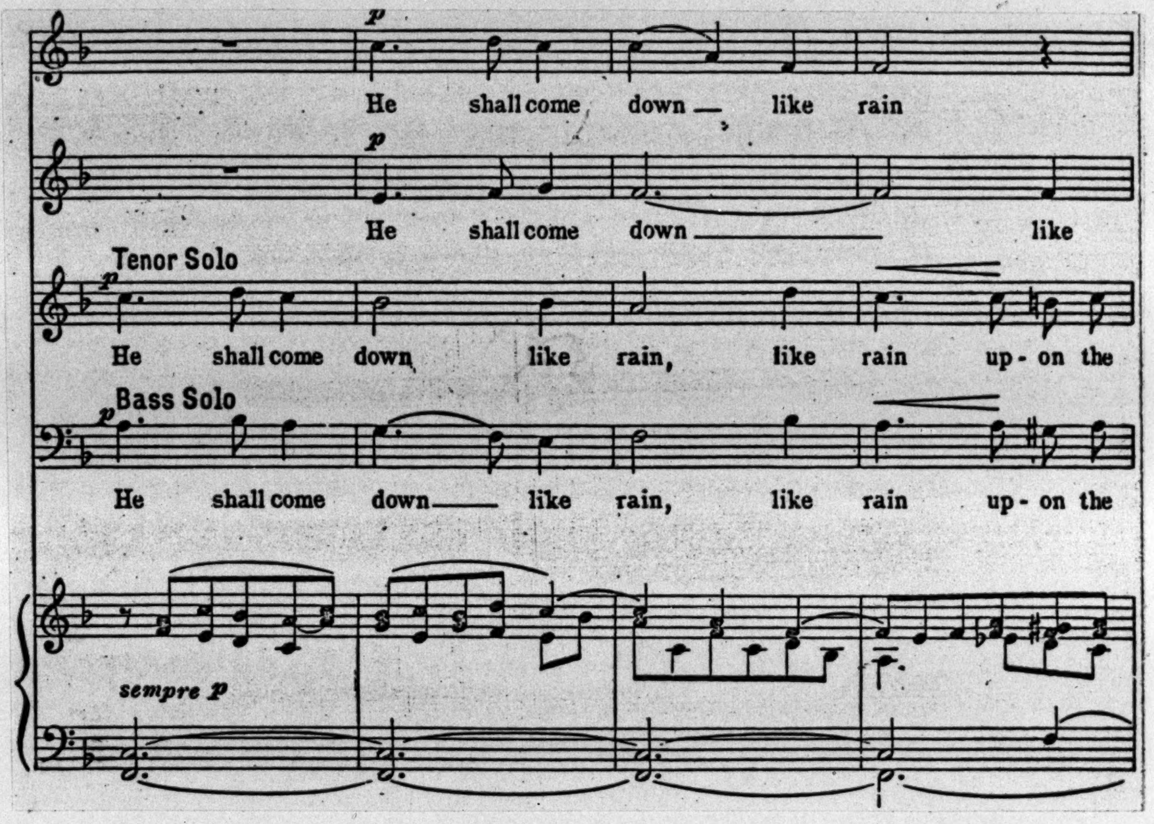
Example 51


p
doth wor-ship Thee,
p
doth wor-ship Thee,
p
doth wor-ship Thee,
p
doth wor-ship Thee,
Sf.
Ch.(ad lib.)

The pedal point, both single and double, is also a non-harmonic device much used for introductory purposes to heighten tension which the B-flat pedal in example 46 illustrates.

Buck also uses the tonic pedal against relatively long harmonic passages as may be seen in example 52 from the anthem "He shall come down like rain" (Op. 53, No. 4).

Example 52


p
He shall come down like rain
p
He shall come down like
Tenor Solo
p
He shall come down like rain, like rain up-on the
Bass Solo
p
He shall come down like rain, like rain up-on the
sempre p

CHAPTER VI

MELODY

Introduction

In a letter to his son, Dudley Buck writes upon his attitude toward melody:

> While I thoroughly believe that the combined declamatory-acting school has "come to stay"--because it is true to nature, not to say realistic, still I believe that melody will always reign despite all "Götterdämmerungen," etc. This because it appeals to the heart in a more or less unexplainable way.[1]

If melody does not "reign," it is at least one of the most important aspects of the music of Dudley Buck. Because of the importance of melody in Buck's music, the following discussion of melodic style will include other facets of musical style such as form and rhythm as they relate to melody.

The melodic style of Dudley Buck is influenced by two factors. The first is Buck's predisposition as a composer trained in the conservative nineteenth-century style of Mendelssohn to construct traditional melodies of balanced proportions in phrases of two, four, and eight measures. The second factor is that Buck's acknowledged interest in letting the music serve textual purposes prompted him to give maximum attention to the accurate musical depiction of the text, which in the case of the prose texts requires a degree of rhythmic and structural freedom often incompatible with the tenets of traditional melodic construction. As a result of these two propensities the melodies of Dudley Buck range in style from traditional, to those in which most of the traditional principles of melodic construction have been subordinated to the declamation of the text.

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[1] Letter from Dudley Buck, Brooklyn, December 24, 1894. (BFP)

Treatment of Metrical Texts

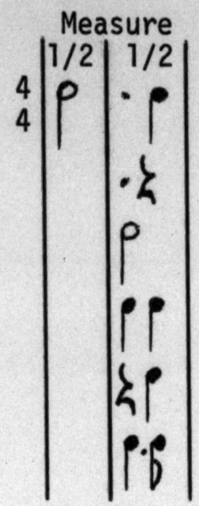
In the case of metrical texts a rhythmic and organizational guide is provided by the text itself, which may be used in the construction of a melody. The texts which occasioned Buck's most straightforward, i.e., metrically uniform, melodic style were hymn texts such as that of the Communion hymn "Bread of the world" (Op. 43, No. 7a). The text has the metrical form of 98.98 (number of syllables per line), and Buck's version has the number of syllables per measure shown in Chart I.

Chart I

Line						Syllables
1		1 11	1 1	1 1	1 1	9
2		1 11	1 1	1 1	1	8
3	1	1 1	1 1	1 1	1 1	9
4		1 11	1 1	1 1	1	8
5		1 11	1 1	1 1	1 1	9
6		1 11	1 1	1 1	1	8
7	1	1 1	1 1	1 1	1 1	9
8		1 11	1 1	1 1	1	8

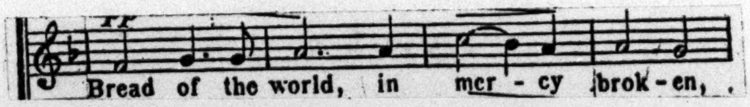
The melodic rhythm, as well as the number of syllables within the measures, is uniform. Each of the thirty-two measures excepting the final one begins with a half-note, while the second half of each measure contains one of the rhythmic possibilities shown in Chart II.

Chart II



The melodic contour of the hymn is organized through the use of the melodic figure in example 53, which begins four of the eight lines of the text.

Example 53



The melody of the hymn is as symmetrical as any in the Episcopal collection, a fact which may have led Buck to attach the following footnote to the hymn: "*May be used to any ordinary Long Metre[1] by slurring the last syllable of each alternate line."

Buck set many hymn texts, but few in such a straightforward manner as "Bread of the world." For the hymn "My faith looks up to Thee" (Op. 43, No. 7^{b}), metrical form 664.6664, Buck composed three verses. In the first verse the melodic contour is essentially through-composed and thus lacks the unification seen in "Bread of the world." The rhythmic organization on the other hand is regular and almost exactly corresponds to Lowell Mason's setting of the same text, until the end of the stanza. The last phrase of the Buck setting is delayed one measure to include a dramatic half-note rest in all the voices as shown in example 54.

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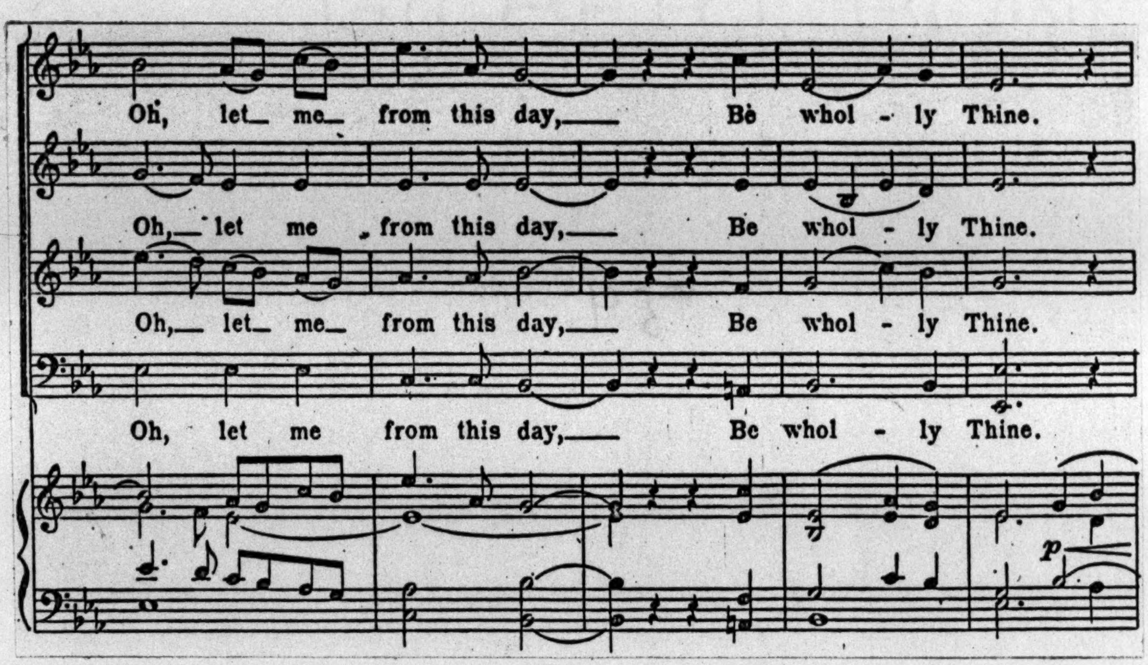
[1] The hymn is actually Long Meter Double since both verses are set together as one composition.

Example 54


Oh, let me from this day, Be wholly Thine.
Oh, let me from this day, Be wholly Thine.
Oh, let me from this day, Be wholly Thine.
Oh, let me from this day, Be wholly Thine.
p

Because of the half-note rest, the last half of the text (6664), which customarily occupies eight measures in settings of the same metrical scheme (see the tunes "America," "Moscow," and "Olivet"), takes up nine measures in Buck's setting of the first verse of "My faith looks up to Thee." In the first part of the second verse (664), Buck further reworked the rhythm by condensing the customary six-measure section to four, while the second half of the verse contains the traditional eight measures.

Although condensing the first section of the second stanza of "My faith looks up to Thee" from six to four measures upsets the even metrical progression of the text, it serves to create a more musically balanced melodic phrase structure, i.e., two two-measure phrases in place of three, in keeping with a melodic phrase structure of two, four, and eight measures. However, Buck's departures from a pre-set metrical scheme do not always favor melodic symmetry. By changing the length of the second half of the first stanza of "My faith looks up to Thee" from eight to nine measures, the conventional melodic structure was compromised for dramatic purposes, i.e., to include the vertical rest.

The setting of "My faith looks up to Thee" demonstrates in miniature two tendencies influencing the melodic construction of Dudley Buck: (1) an adjustment of the text to conform with a well-proportioned melodic structure and (2) an adjustment of a well-proportioned melodic structure to achieve dramatic emphasis of the text.

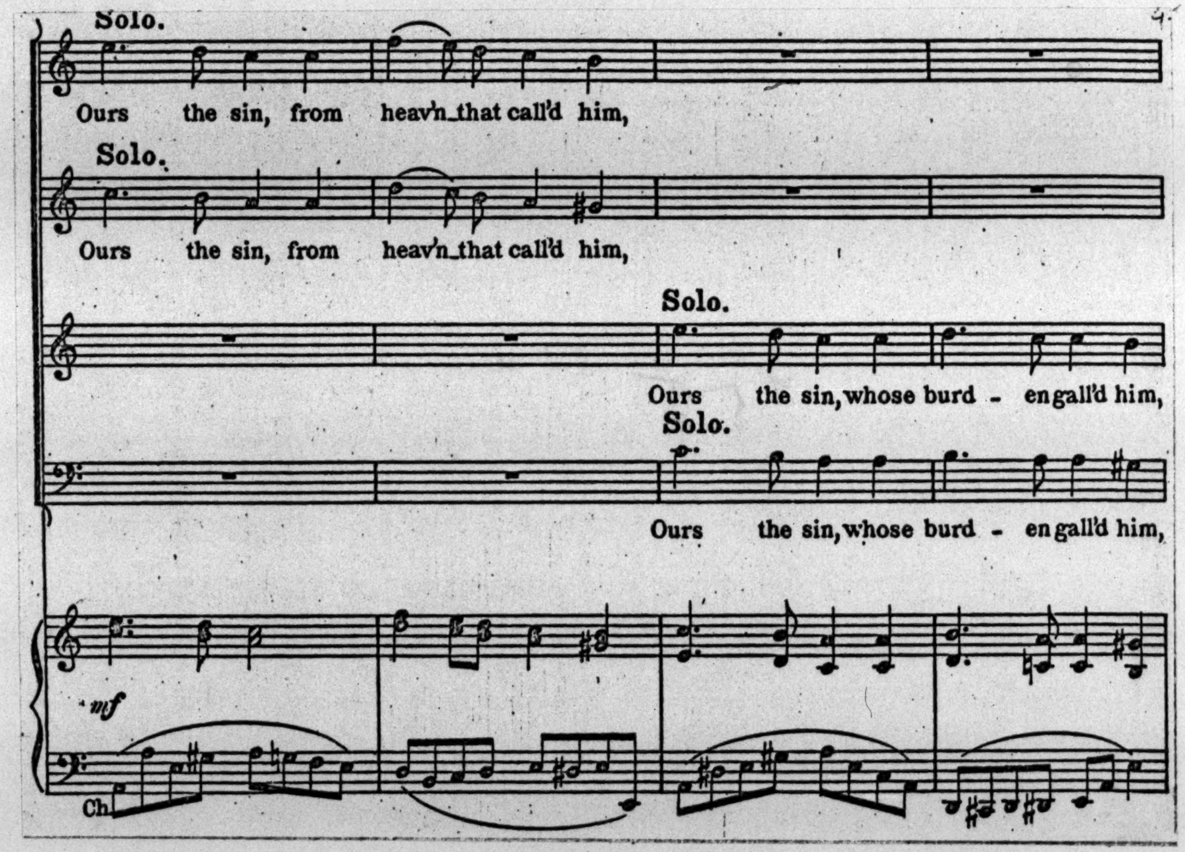
The six stanzas of the text for the Lenten anthem "Darkly rose the guilty morning" (Op. 33) have the metrical arrangement shown in Chart III, which could be easily adapted to regular melodic phrases of four measures each. (The complete text of the poem may be found on pages 133-35 .)

Chart III

/ ˘ / ˘ / ˘ / ˘
Darkly rose the guilty morning
/ ˘ / ˘ / ˘ / ˘
When the Prince of Glory scorning
/ ˘ / ˘ / ˘ /
Raged the fierce Jerusalem

However, in only one of the stanzas, the third, is the metrical scheme rigidly followed, although large portions of the other stanzas correspond with the metrical scheme. In example 55 the first two lines of stanza four show the metrical correspondence of the melodic rhythm and the text, as well as the melodic unification between the two lines.

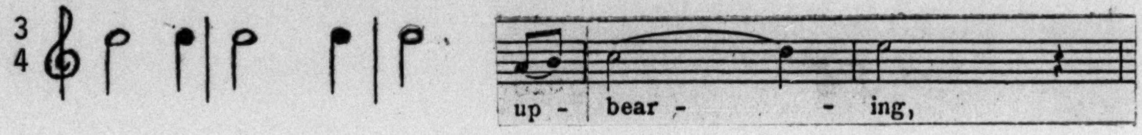
Example 55


Solo.
Ours the sin, from heav'n that call'd him,
Solo.
Ours the sin, from heav'n that call'd him,
Solo.
Ours the sin, whose burd - en gall'd him,
Solo.
Ours the sin, whose burd - en gall'd him,
mf
Ch.

When the melody departs from the metrical scheme, it is usually to emphasize a word or idea in the text, as in the first line of stanza two:

Example 56

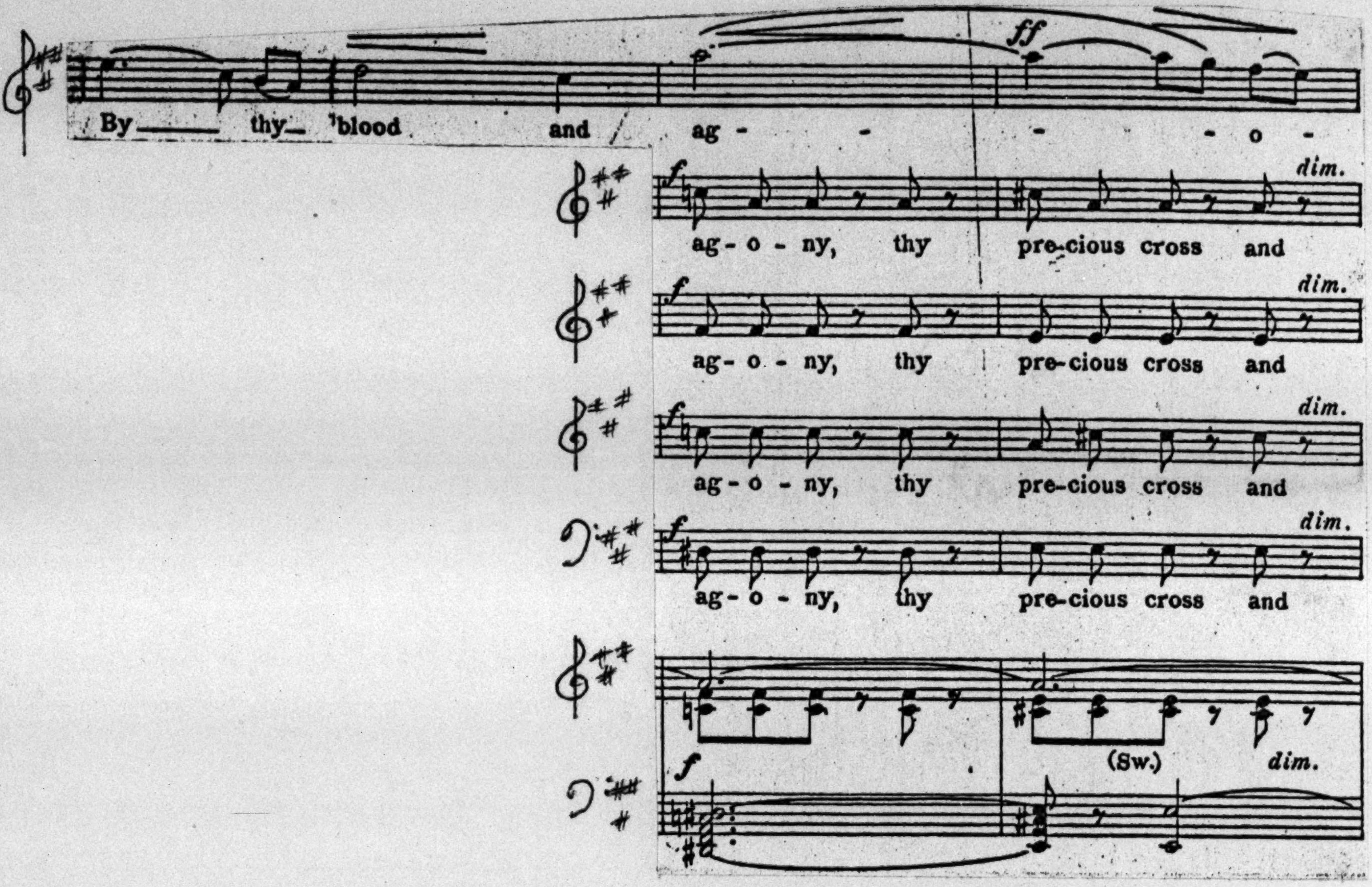
See the Christ his cross upbearing,



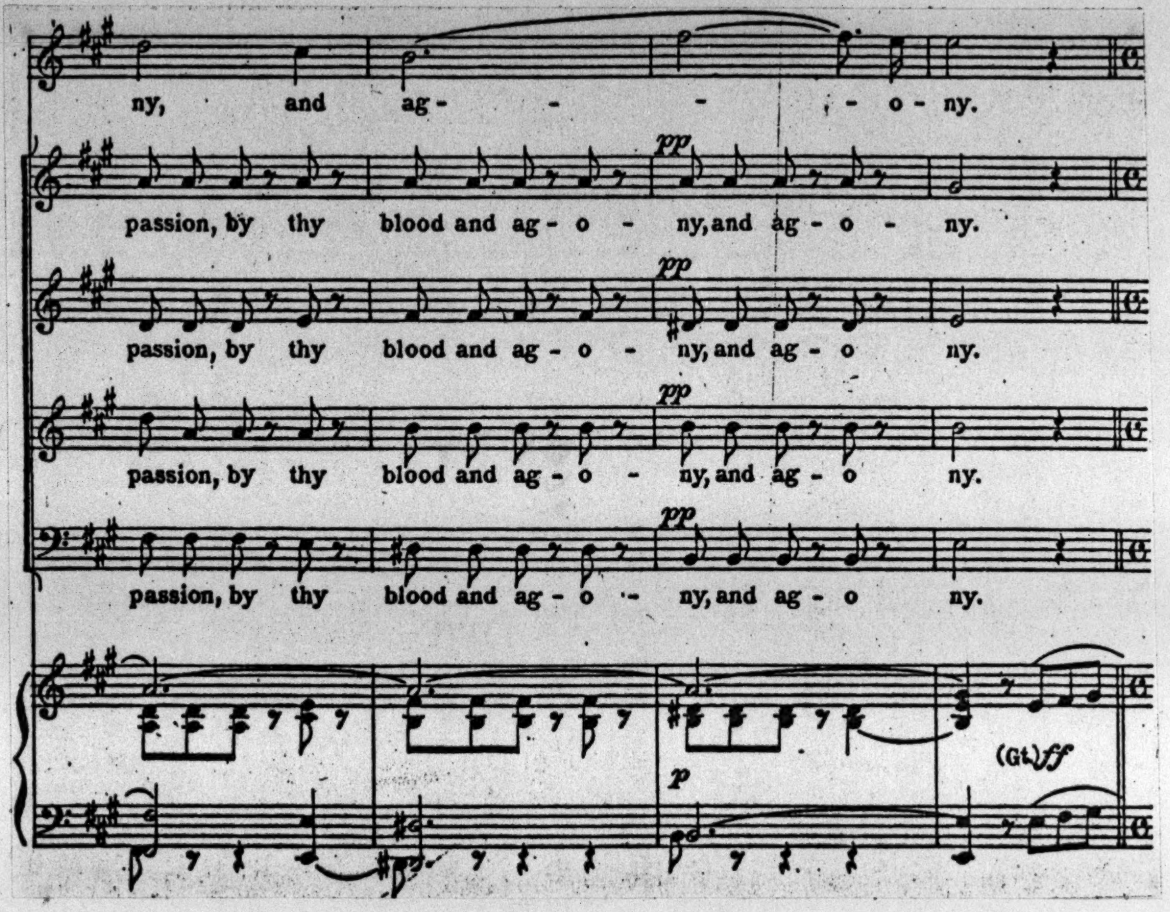
On the word "upbearing" the metrical pattern of the melody is abandoned, and the word's inflection is upset in order that the word might be set to an ascending line. Buck is scrupulous in seeing to the correlation of melody with a word's inflection; so that when the melodic rhythm or direction violates a word's natural accent as in the example above, it is almost inevitably for dramatic considerations, in this case to illustrate the word "upbearing" with a rising line.

Stanza five of "Darkly rose the guilty morning" contains the most striking example of an interruption in the metrical arrangement to be found in the composition. The final line in stanza five, "By thy blood and agony," progresses normally for two metrical feet, but the word "agony" occasioned the climactic setting shown in example 57.

Example 57


ff
By thy blood and ag - - - o -
f
ag - o - ny, thy pre-cious cross and
dim.
f
ag - o - ny, thy pre-cious cross and
dim.
f
ag - o - ny, thy pre-cious cross and
dim.
f
ag - o - ny, thy pre-cious cross and
dim.
f
(Sw.)
dim.

Example 57 (continued)

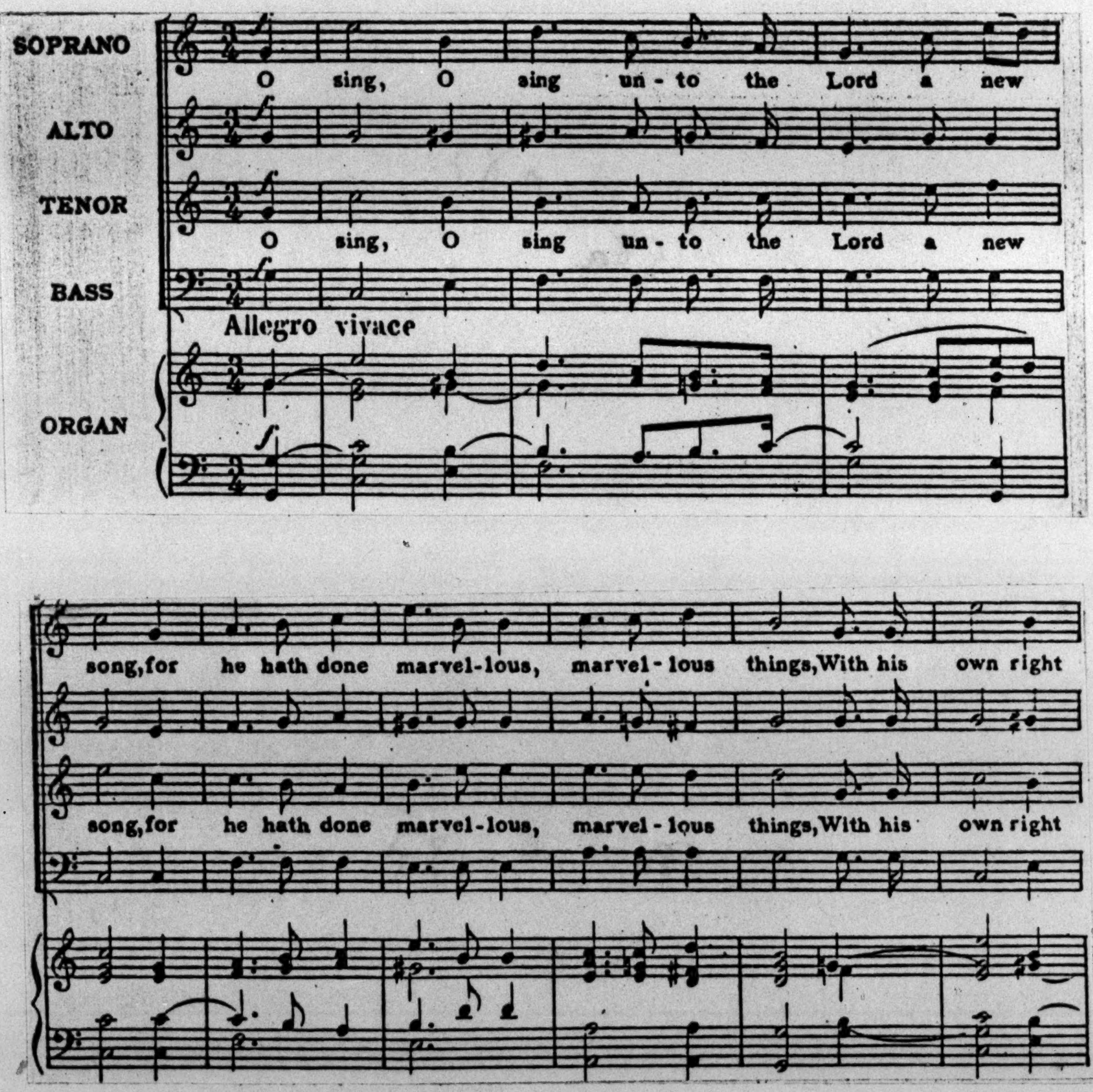

ny, and ag - - - o - ny.
pp
passion, by thy blood and ag - o - ny, and ag - o - ny.
passion, by thy blood and ag - o - ny, and ag - o ny.
passion, by thy blood and ag - o - ny, and ag - o ny.
passion, by thy blood and ag - o - ny, and ag - o ny.
p
(Gt.) ff

At this point the melody arrives at its longest and highest note supported by the augmented sixth chord which frequently appears with the climax of a composition by Buck. With the prolongation of the word "agony" which would most likely render it quite unintelligible, it is not surprising to see that Buck, with his sensitivity toward text setting, included a chorus accompaniment which clearly transmits the words of the text.

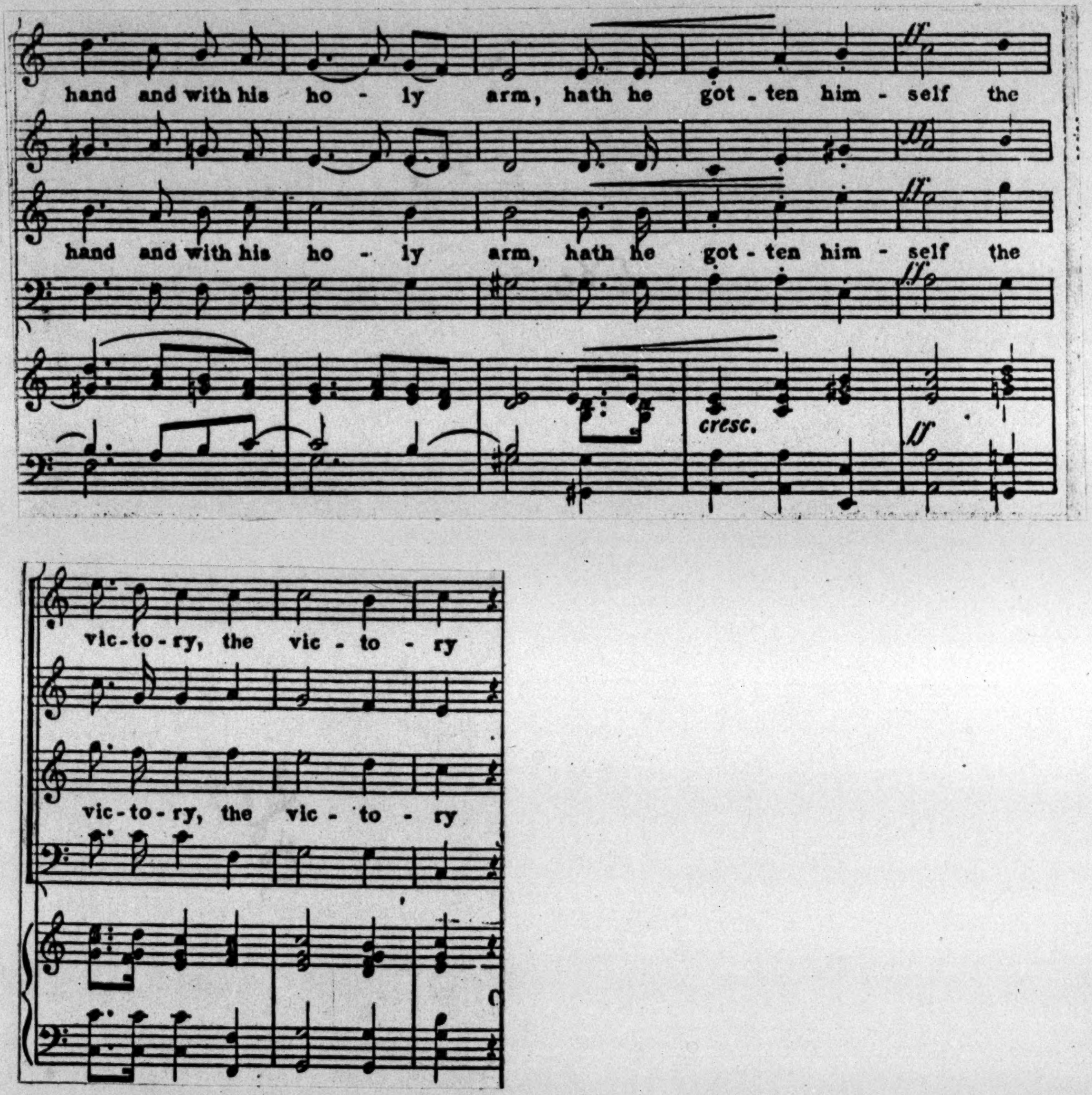
Treatment of Prose Texts

The examination of some of Buck's settings of metrical texts and the changes that he works in them according to musical and dramatic considerations provide a good background for the consideration of the prose texts. In the setting of non-dramatic prose texts Buck often puts them into metrical order so that the melody to which they are set will conform to conventional four and eight measure melodic relationships. Text adjustment to aid melodic phrase structure is found in Buck's setting of "Cantate Domino" (Op. 31, No. 4).

Example 58


SOPRANO
ALTO
TENOR
BASS
ORGAN
Allegro vivace
O sing, O sing un - to the Lord a new
O sing, O sing un - to the Lord a new
song, for he hath done marvel - lous, marvel - lous things, With his own right
song, for he hath done marvel - lous, marvel - lous things, With his own right

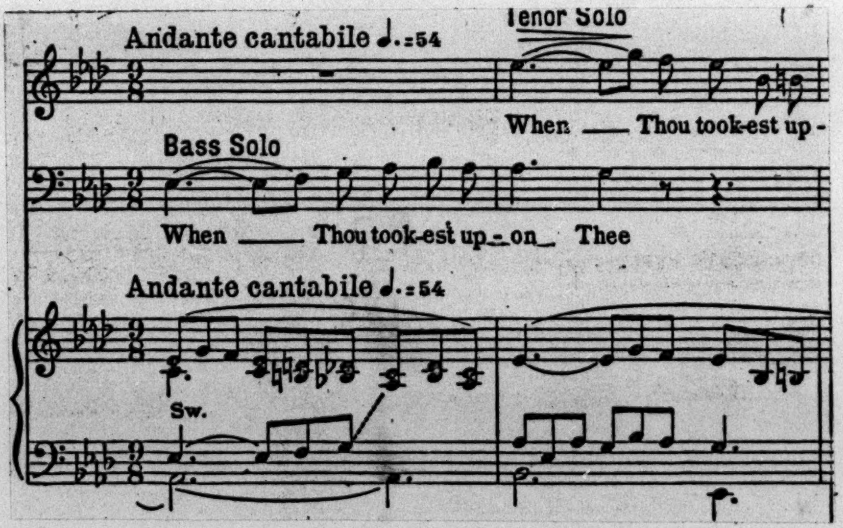
Example 58 (continued)


hand and with his ho - ly arm, hath he got - ten him - self the
hand and with his ho - ly arm, hath he got - ten him - self the
ff
cresc.
vic-to-ry, the vic - to - ry
vic-to-ry, the vic - to - ry

The addition of a second "O sing" to the first part of the first verse increases the number of syllables from nine to eleven in order to correspond to the eleven syllables in the first half of the second verse. The close metrical correspondence of the first two verses of "Cantate Domino" makes possible the correlation of the melodic structure, as well as the musical unification of the two verses as seen from example 58. The structural similarities of the melody in the two verses break down only with the closing tag at the end of the second verse in which the words "the victory" are repeated.

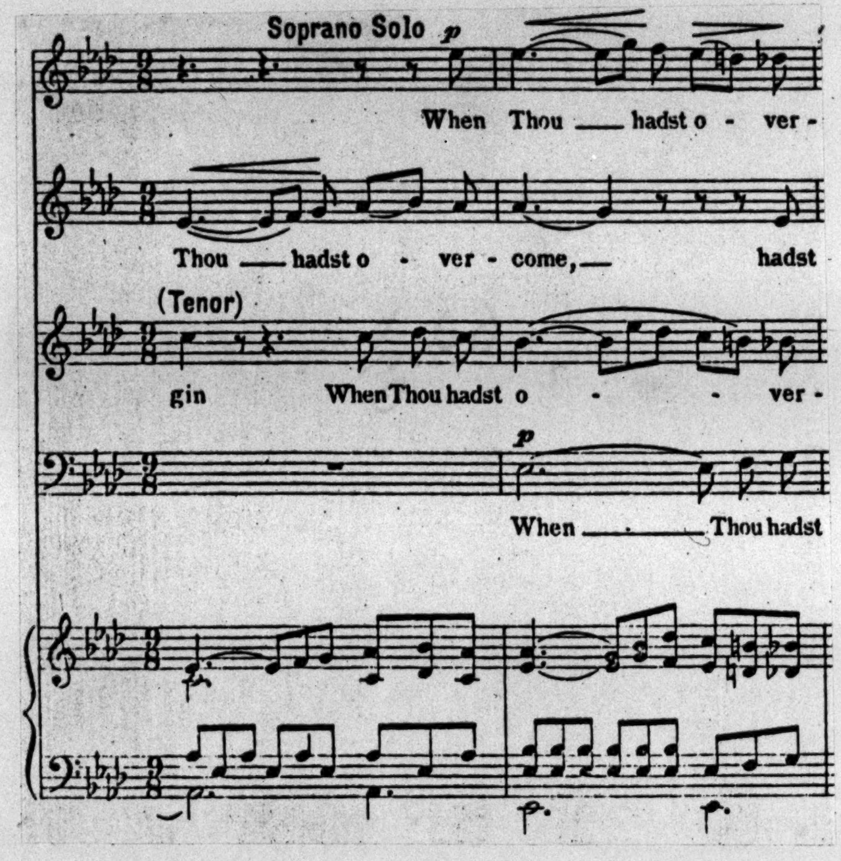
A notable example of a lyrical, structurally-unified melody set to a prose text occurs in verses eight, nine, and ten of the "Festival Te Deum in E-flat" (Op. 63, No. 1). At the beginning of verse eight the melody starts with a bass solo and is answered a measure later by the tenor (Example 59). This statement-answer relationship continues throughout the three verses, though not always at the same interval of one measure, and it serves to organize the section into units each consisting of a statement and its answer.

Example 59

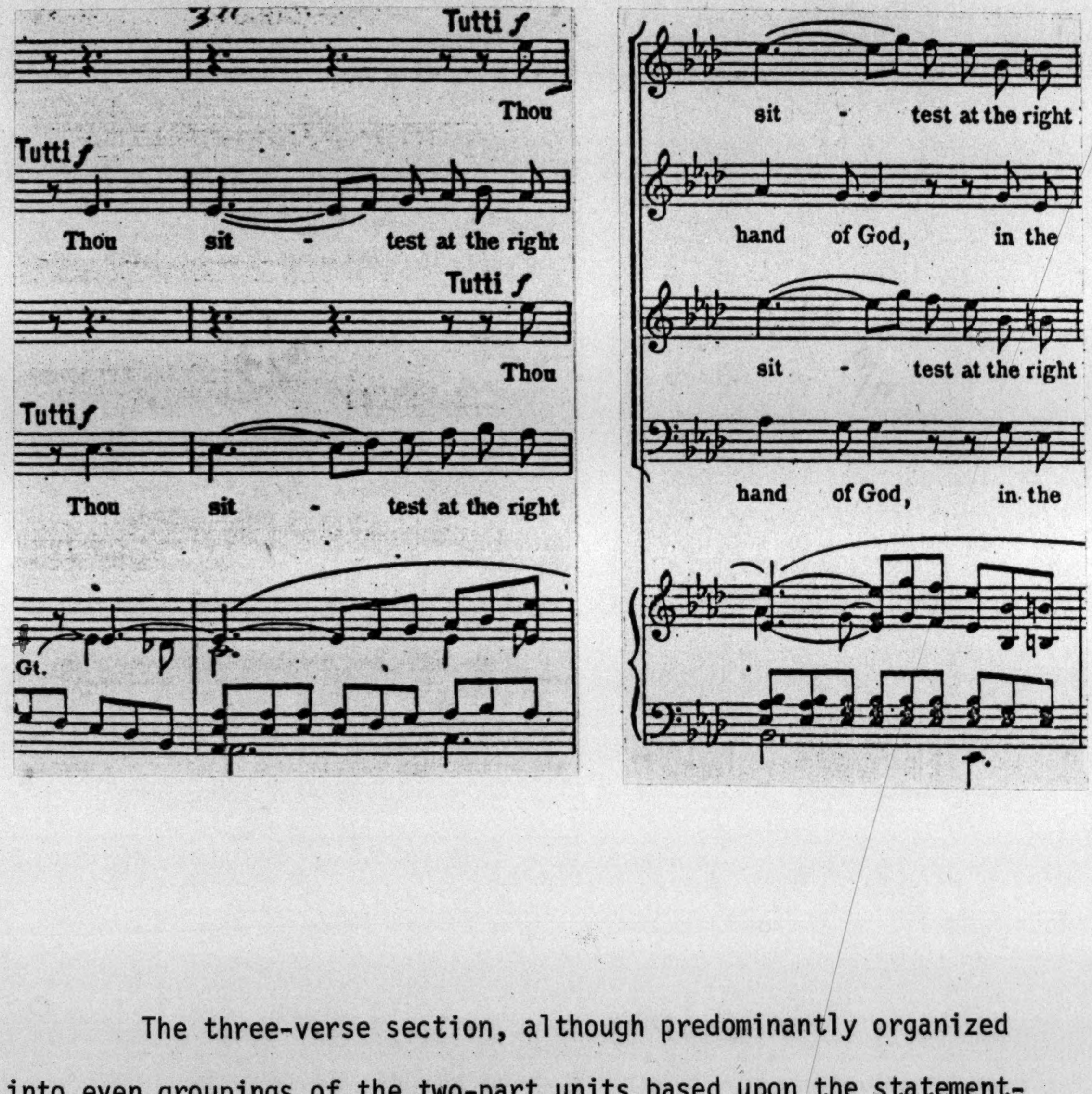

Andante cantabile ♩.=54
Tenor Solo
When — Thou took-est up -
Bass Solo
When — Thou took-est up - on Thee
Andante cantabile ♩.=54
Sw.

At the beginning of verse nine, the entire quartette takes up the same melody (Example 60) and in verse ten the chorus, divided into two parts, begins with the melody as it was used in the bass and tenor duet in verse eight (Example 61).

Example 60

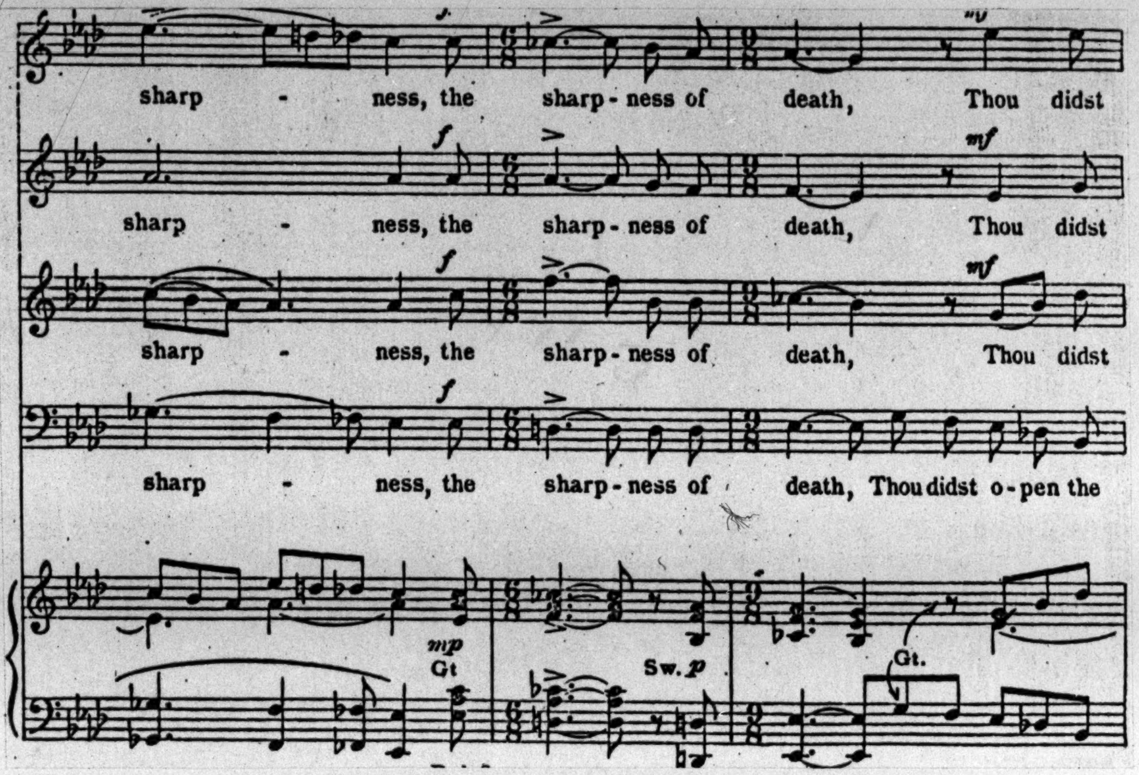

Soprano Solo
p
When Thou hadst o - ver -
Thou hadst o - ver - come, hadst
(Tenor)
gin When Thou hadst o - - ver -
p
When Thou hadst

Example 61


3''
Tutti f
Thou
Tutti f
Thou sit - test at the right
Tutti f
Thou
Tutti f
Thou sit - test at the right
Gt.
sit - test at the right
hand of God, in the
sit - test at the right
hand of God, in the

The three-verse section, although predominantly organized into even groupings of the two-part units based upon the statement-answer relationship, is not divided into even numbers of measures because of several meter changes. One such meter change from 9/8 to 6/8 to 9/8 takes place in the second verse when "sharpness of [death]" is repeated in rhythmic unison with an accent, upon a diminished seventh chord, as a text-emphasizing device (Example 62).

Example 62


sharp - ness, the sharp - ness of death, Thou didst
sharp - ness, the sharp - ness of death, Thou didst
sharp - ness, the sharp - ness of death, Thou didst
sharp - ness, the sharp - ness of death, Thou didst o - pen the
f
mf
mp
Gt
Sw. p
Gt.

It will become more evident later in the paper that Buck had no reservations about changing meter signatures if he felt such a change would be of service to the text either for text illustration or proper declamation. As the melodic rhythm and contour often depended upon word rhythm and inflection; so the meter signature often depended upon the number and arrangement of metrical feet in a melodic phrase.

The same statement which was made of the melodies set to metrical texts may be made of the melodies set to prose texts, i.e., the more dramatic a text the less conventionally organized will be the melody. The beginning of the first soprano solo from The Coming of the King is set to the following text:

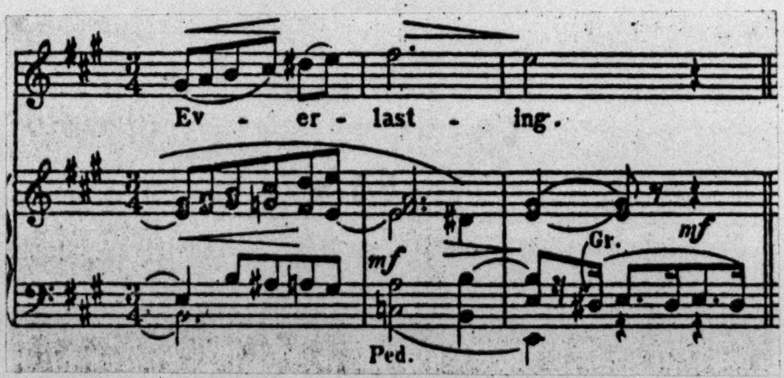
O Jerusalem, look about thee toward the East, and
behold the joy that cometh to thee from God!
Put off the garment of thy mourning!
Put on the comeliness of thy glory; which shall be on
thy head as a diadem from the Everlasting!

The melody to this text is through-composed insofar as the melodic contour is concerned; nevertheless, the phrase structure of the melody is tightly organized in the following manner:

Two measures	Two measures
O Jerusalem, Jerusalem	look about thee toward the East,
and behold, behold the joy	that cometh to thee from God!
Put off the garment of thy mourning	Put on the comeliness of thy glory;
Which shall be on thy head as a diadem	from the Everlasting!

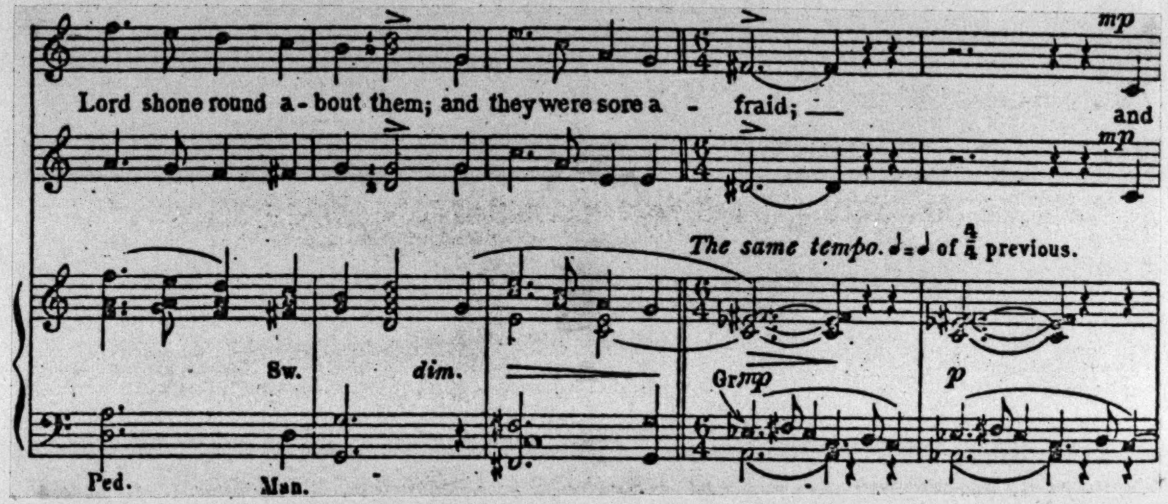
The only structural irregularity occurs at the last phrase upon the word "Everlasting," one of Buck's favorite words to elongate melodically (Example 63).

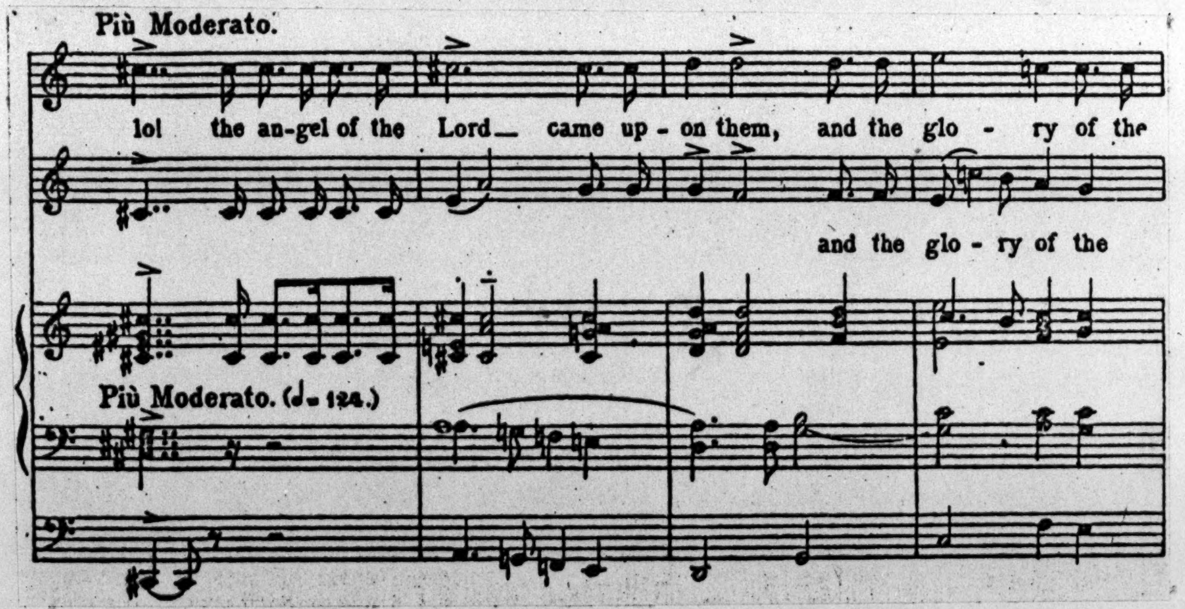
Example 63



For a greater intensity of the dramatic qualities of a text, the organization of the melodic phrase structure as well as the melodic contour is relinquished in favor of accurate declamation and the emphasis of textually important words such as "Lord" and "glory" in example 64.

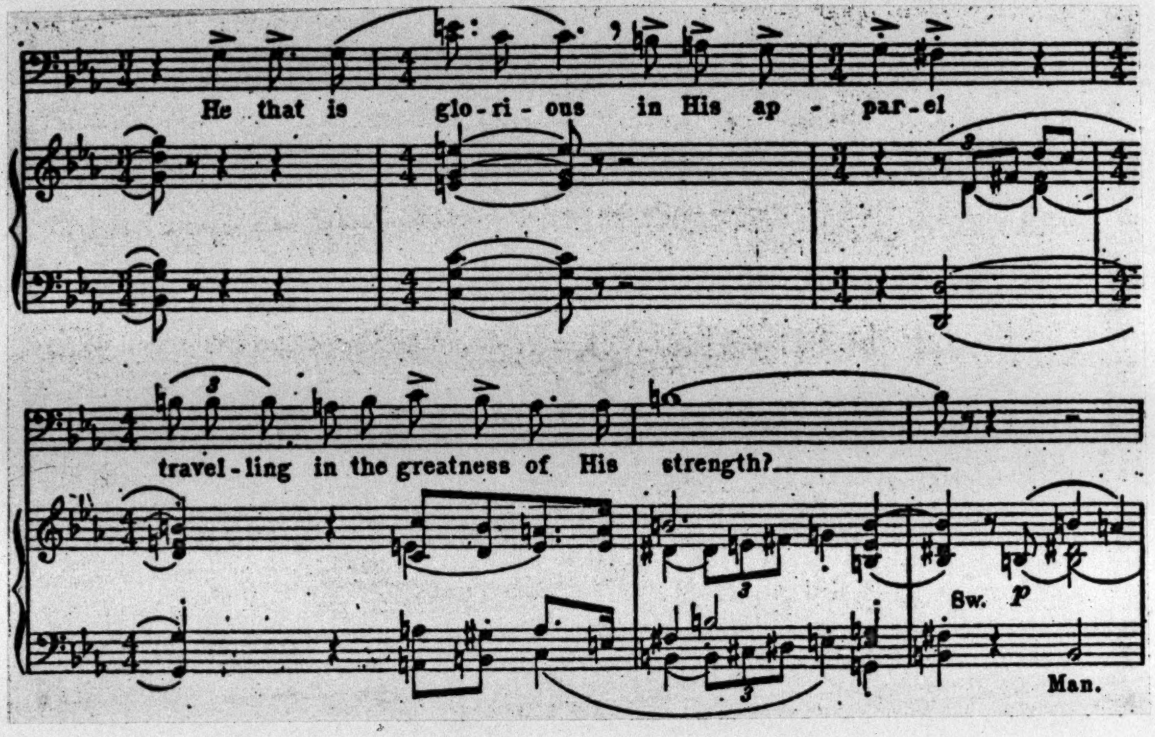
Example 64


Lord shone round a - bout them; and they were sore a - fraid; — and
mp
The same tempo. 𝅗𝅥 = 𝅘𝅥 of 4/4 previous.
Sw.
dim.
Gr mp
p
Ped.
Man.


Più Moderato.
lo! the an-gel of the Lord — came up - on them, and the glo - ry of the
and the glo - ry of the
Più Moderato. (𝅘𝅥 = 124.)

The consummation of the dramatic melodic setting lies in the declamatory solo in which all elements of melodic construction are subordinated to the declamation of the text (Example 65).

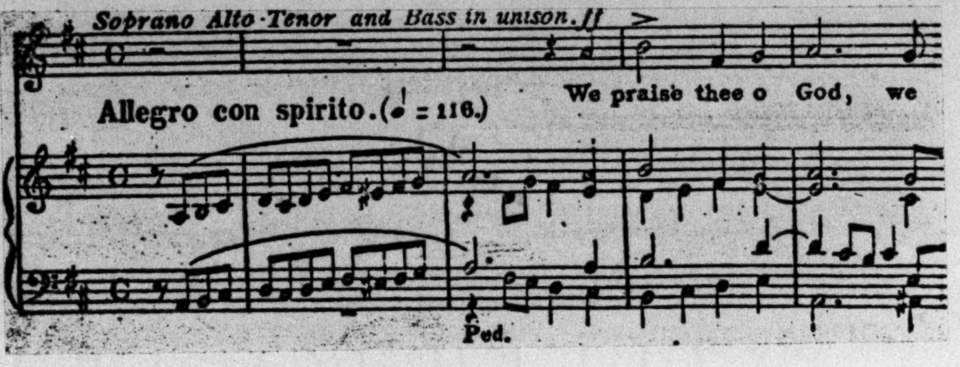
Example 65


He that is glo-ri-ous in His ap-par-el
travel-ling in the greatness of His strength?
Sw.
p
Man.

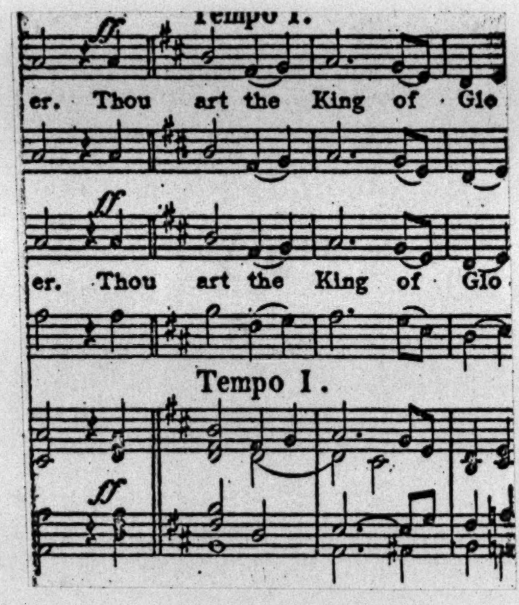
Melodic Unification

Buck's most common method of melodic unification throughout a composition is that of quoting the initial theme near the end of a composition and occasionally in the middle as well. In the "Short Te Deum" (Op. 43, No. 3) the melodic material which Buck used at the beginning of verse one (Example 66) is repeated at the beginning of verse seven (Example 67) and also on the second half of verse sixteen (Example 68).

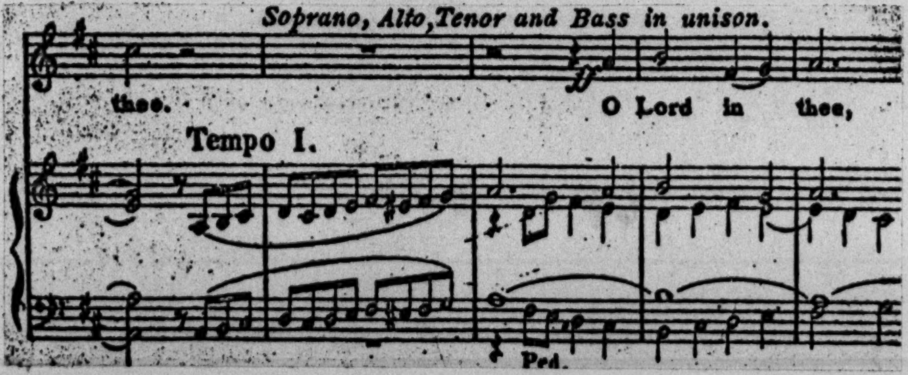
Example 66


Soprano Alto Tenor and Bass in unison. ff
Allegro con spirito. (𝅗𝅥 = 116.)
We praise thee o God, we
Ped.

Example 67


Tempo I.
ff
er. Thou art the King of Glo
er. Thou art the King of Glo
Tempo I.
ff

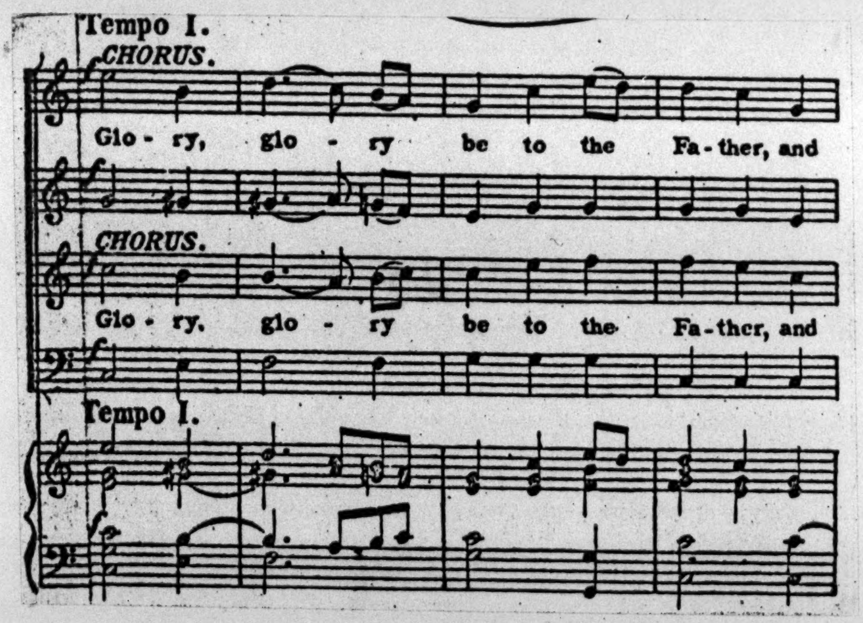
Example 68


Soprano, Alto, Tenor and Bass in unison.
thee.
O Lord in thee,
Tempo I.
Ped.

In the final statement (Example 68), the melody and the organ introduction are quoted. Melodic repetition at the same verses may also be seen in the "Festival Te Deum" (Op. 63, No. 1) (Examples 92, 100, and 108).

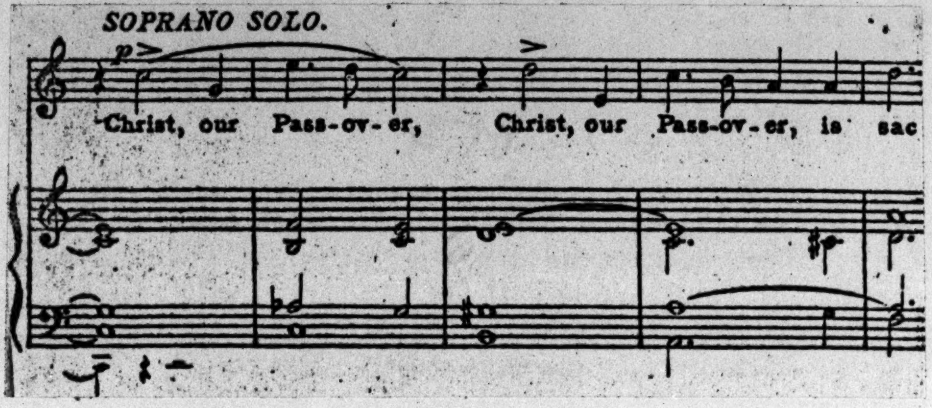
The first part of an eight-measure restatement of the beginning melody in "Cantate Domino" (Op. 31, No. 4) (Example 65) may be seen in the setting of the Doxology at the end of the composition (Example 69).

Example 69

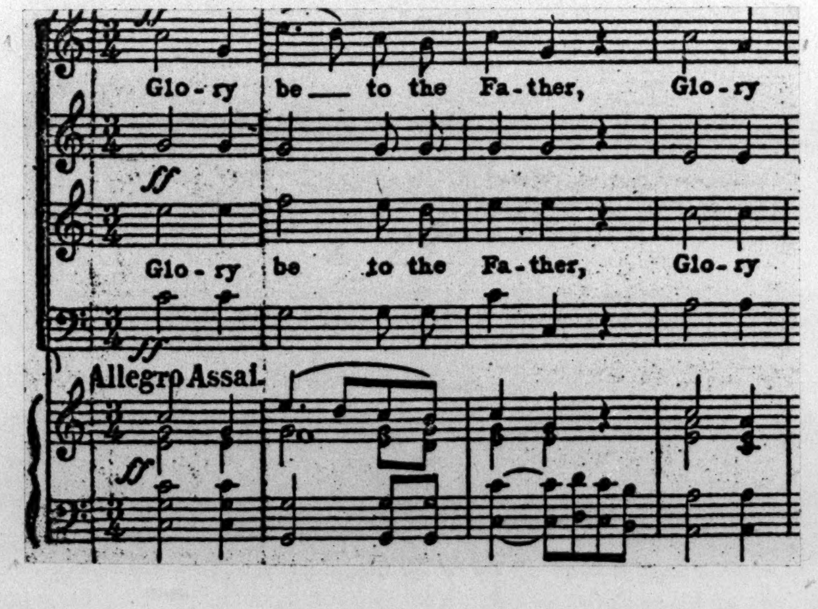

Tempo I.
CHORUS.
Glo - ry, glo - ry be to the Fa - ther, and
CHORUS.
Glo - ry, glo - ry be to the Fa - ther, and
Tempo I.

"Christ our Passover" (Op. 29) contains a less lengthy reference to the beginning theme (Example 70) in the Doxology (Example 71).

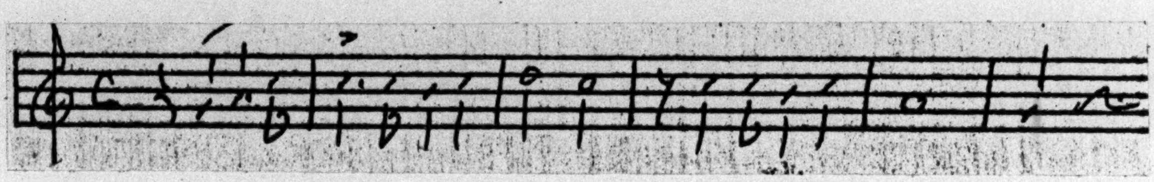
Example 70


SOPRANO SOLO.
p
Christ, our Pass-ov-er, Christ, our Pass-ov-er, is sac

Example 71


ff
Glo-ry be to the Father, Glo-ry
ff
Glo-ry be to the Father, Glo-ry
ff
Allegro Assai.
ff

Buck's most noteworthy undertaking in the realm of melodic unification within his church compositions is discussed by him in a letter to his son:

> Last week I made the sketches for a big new Te Deum which you know I have threatened for a year or two. It is the most peculiar thing of its kind extant I am certain. It is a study in thematic treatment so called--the whole on one "Leitmotiv" the old Gregorian "8th Tone"=thus:
>
> 
>
> I believe I have succeeded in making the work interesting without allowing the obstinacy of the retained theme becoming wearisome.[1]

This characteristic theme to which Buck applied the term leitmotiv only three years after the term was coined is used by Buck either in the accompaniment or melody of every line of the Te Deum text. Example 72 illustrates the manner in which the theme is used throughout the composition. The first half of the theme is set for Bass solo to the first phrase of verse one of the Te Deum text and repeated by the organ. The second half of the theme is set to the second phrase of the Te Deum text and echoed by the chorus. In the last three measures of example 72, the first half of the theme begins again in the chorus to the text of the second half of verse one. Such instances of melodic unification throughout a composition were infrequent in Buck's music and not a major factor in his musical style.

---

[1] Letter from Dudley Buck, Brooklyn, September 24, 1890. (BFP)

Example 72

Festival Te Deum.

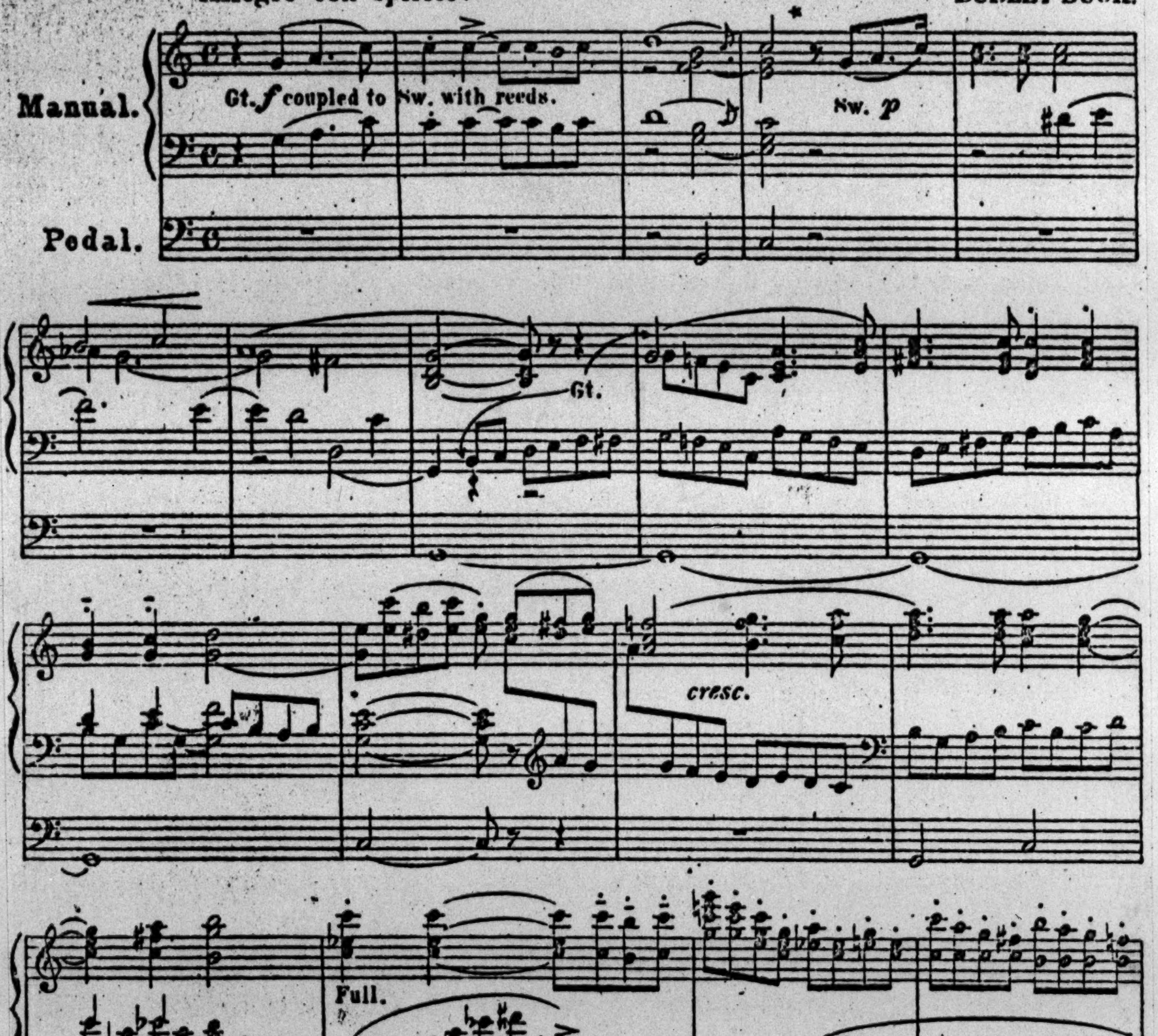
in C. No 9.

(Founded upon the 8th Gregorian Tone.)

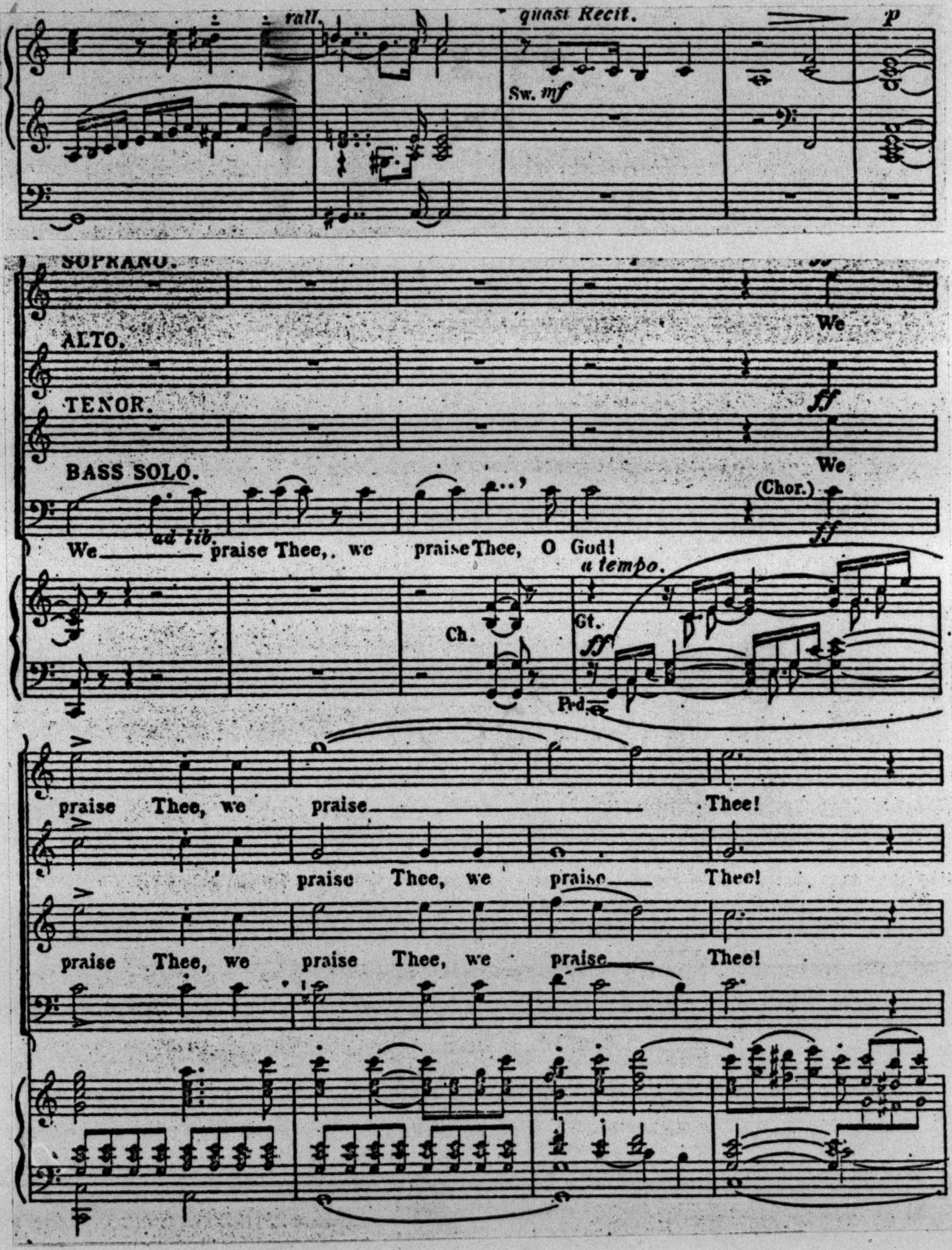
Per conjugium annos XXV
feliciter servatum Deum
laudandum.

Allegro con spirito.

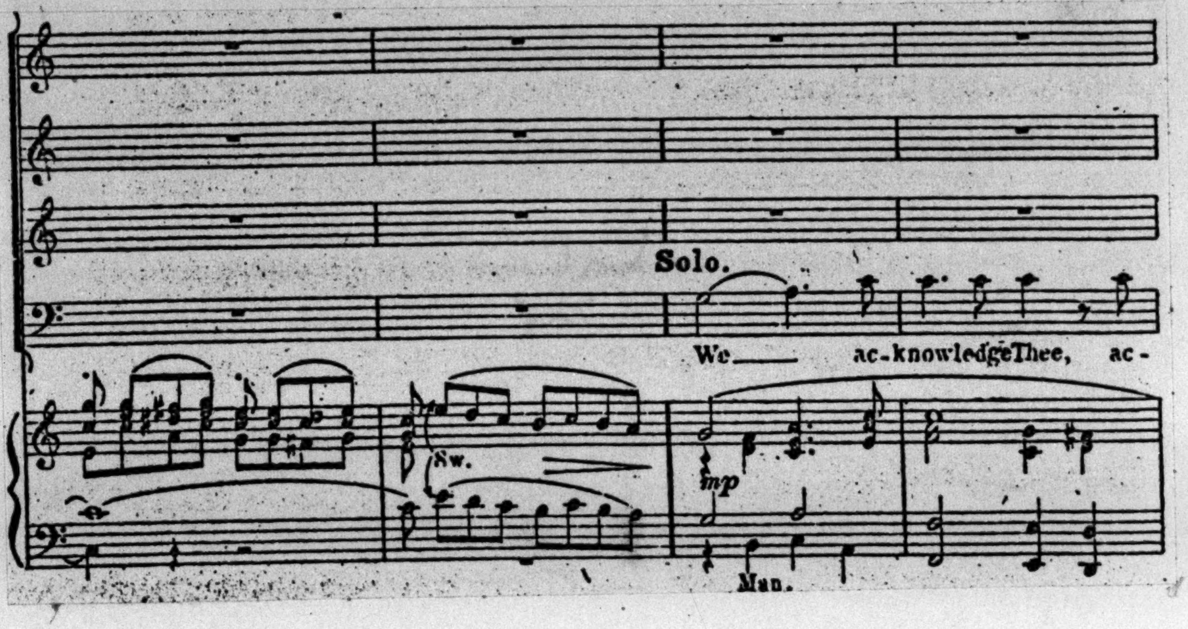
DUDLEY BUCK.


Manual.
Pedal.
Gt. f coupled to Sw. with reeds.
Sw. p
Gt.
cresc.
Full.

Example 72-Continued


rall.
quasi Recit.
Sw. mf
p
SOPRANO.
ALTO.
TENOR.
BASS SOLO.
ad lib.
We praise Thee, we praise Thee, O God!
(Chor.)
We
ff
a tempo.
Ch.
Gt.
Ped.
praise Thee, we praise Thee!
praise Thee, we praise Thee!
praise Thee, we praise Thee, we praise Thee!

Example 72-Continued


Solo.
We ac-knowledge Thee, ac-
Sw.
mp
Man.

CHAPTER VII

TEXTURE

Introduction

The majority of music composed by Buck is melody-dominated, thus, in the broad sense of the term, homophonic. However, within a general homophonic idiom, Buck obtained a large amount of variety in his compositions through the employment and juxtaposition of many of the possible textural, coloristic, and expressional shadings which were latent in his compositional medium.

In Buck's music the three elements: color, expression, and texture are often interrelated. A change in textural density often produces a change in color as in the shift from a solo to unison passage, and a change in color such as an alteration of an organ's registration often increases or decreases the textural density. Changes in expression almost always accompany and are ancillary to changes in the texture and color. In view of the relationship between these elements, the term texture will be used throughout this section not only in the strict sense, i.e., to refer to the interplay and density of the strands of the musical texture, but the term will also include color and expression as qualitative aspects of the textural web.

Buck's sensitivity to texture may be seen in the following selection from a letter to his son in which Buck discusses a performance of The Tales of Hoffmann that he recently attended:

> There is an Intermezzo for orch. before the 3rd Act, which has a long really heavenly melody for V'celli and violas in unison, especially when you think of six of the one five of the other singing together! Harp--v'lns pizz. soft woodwind accompanying. Oh![1]

Buck's concern for texture in his own music is evident from the following passages written to his son concerning his "Festival Te Deum in C" No. 9:

> It will be very dramatic, has, or will have a rousingly effective organ accompt. Solis with obligato chorus accompt. I believe I have succeeded in making the work interesting . . . by all sorts of harmonies, instrumentation etc.[2]
>
> The Te Deum of which I wrote went to the engraver today. . . . The others are nowhere as compared with some of the ensemble effects of this. I shall of course send you a copy altho' you can get no idea from the piano. There is a funeral march with drum rolls at "When Thou tookest"![3]

Texture in Metrical Texts

In the church music of Dudley Buck, a composition seldom proceeds through a major division of the text without a change of texture. The only exceptions to this practice were some hymns for which Buck provided texturally homogeneous settings. Such a hymn is "Bread of the world" (Op. 43, No. 7a) which is set in the uniform chordal texture shown in example 73.

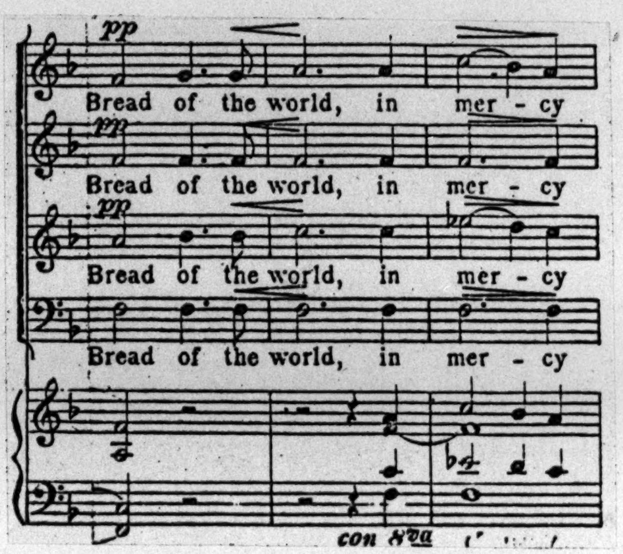
---

[1] Letter from Dudley Buck, Munich, March 4, 1906. (BFP)

[2] Letter from Dudley Buck, Brooklyn, September 4, 1890. (BFP)

[3] Letter from Dudley Buck, Brooklyn, October 7, 1890. (BFP)

Example 73

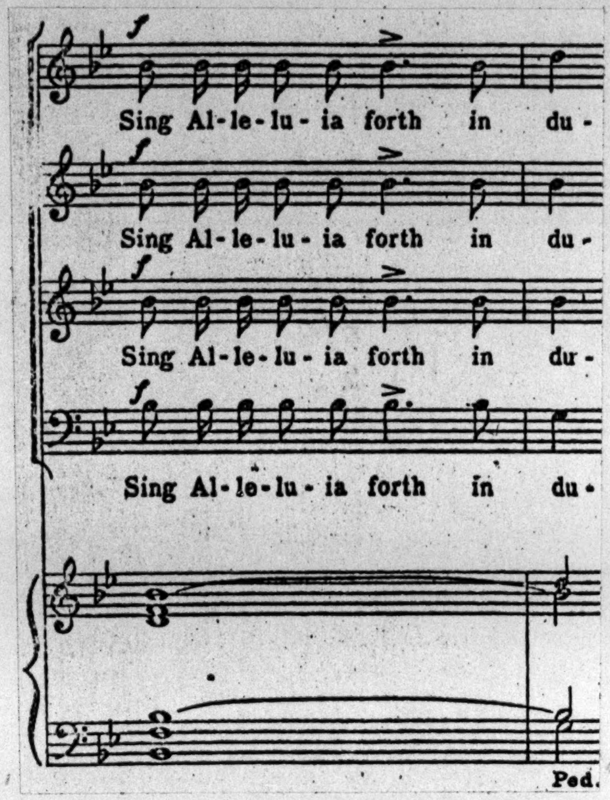

pp
Bread of the world, in mer - cy
pp
Bread of the world, in mer - cy
pp
Bread of the world, in mer - cy
Bread of the world, in mer - cy
con 8va

However, in the majority of Buck's settings of metrical texts, a change in the texture occurs between one stanza and the next. In the musical setting of the nine stanzas of "Sing Alleluia forth" (Op. 65, No. 1), a change of texture takes place between each stanza and the next except the seventh and eighth.

Example 74

Stanza one:

Chorus (Unison and parts)

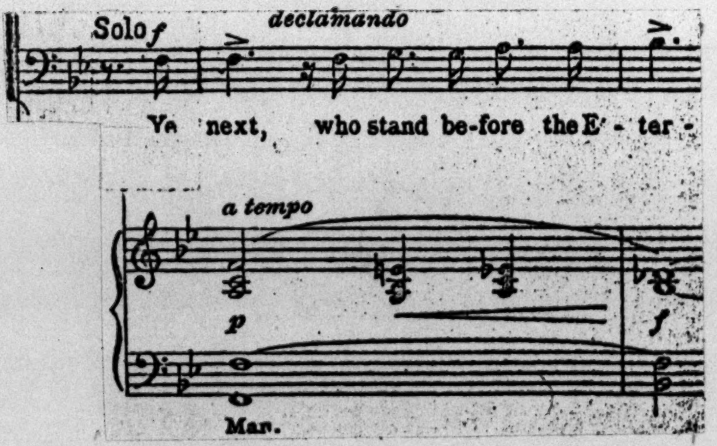


Sing Al-le-lu-ia forth in du-
Sing Al-le-lu-ia forth in du-
Sing Al-le-lu-ia forth in du-
Sing Al-le-lu-ia forth in du-
Ped.

Example 75

Stanza two:

Solo (Bass)

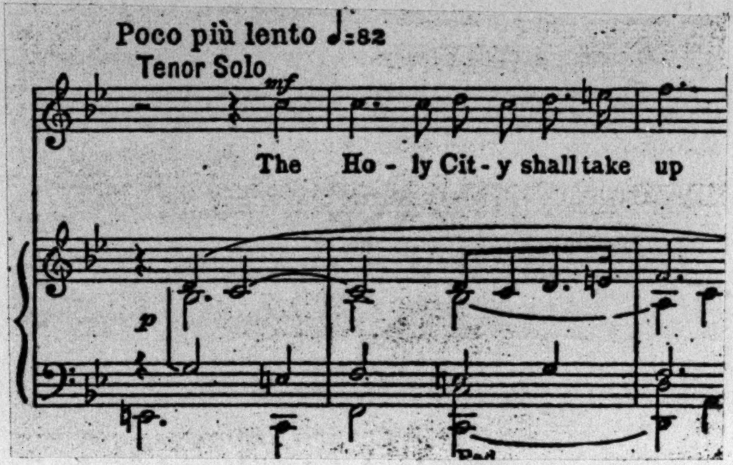


Solo
declamando
Ye next, who stand be-fore the E-ter-
a tempo
Man.

Example 76

Stanza three:

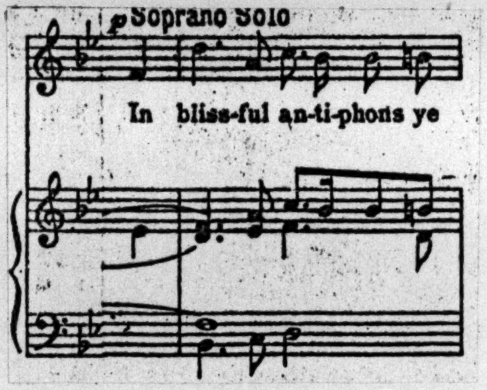
Solo (Tenor)


Poco più lento ♩=82
Tenor Solo
mf
The Ho - ly Cit - y shall take up
p
Ped.

Example 77

Stanza four:

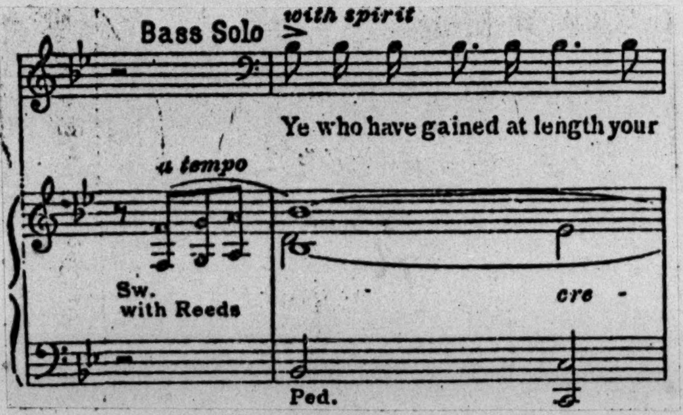
Solo (Soprano)


p Soprano Solo
In bliss-ful an-ti-phons ye

Example 78

Stanza five:

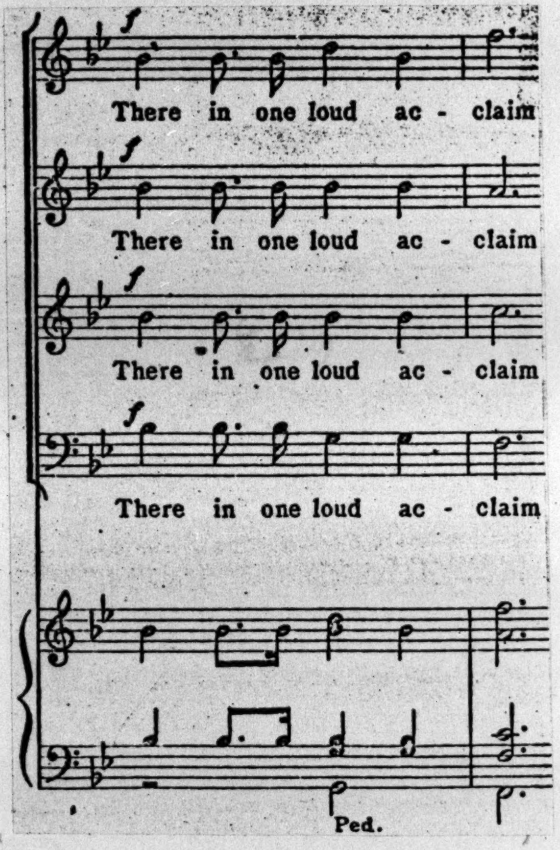
Solo (Bass)


Bass Solo
with spirit
Ye who have gained at length your
a tempo
Sw.
with Reeds
cre -
Ped.

Example 79

Stanza six:

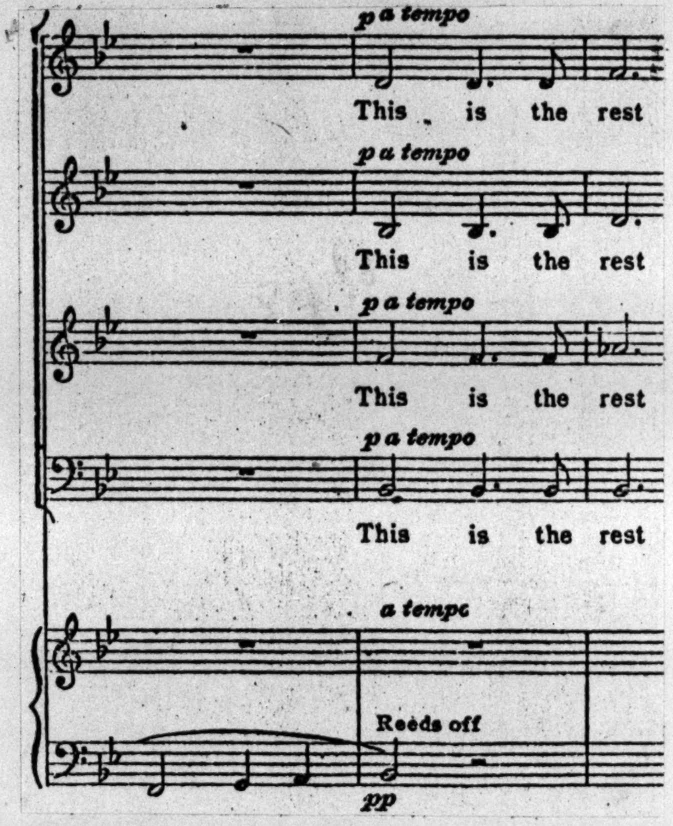
Chorus (Unison and parts)


f
There in one loud ac - claim
There in one loud ac - claim
There in one loud ac - claim
There in one loud ac - claim
Ped.

Example 80

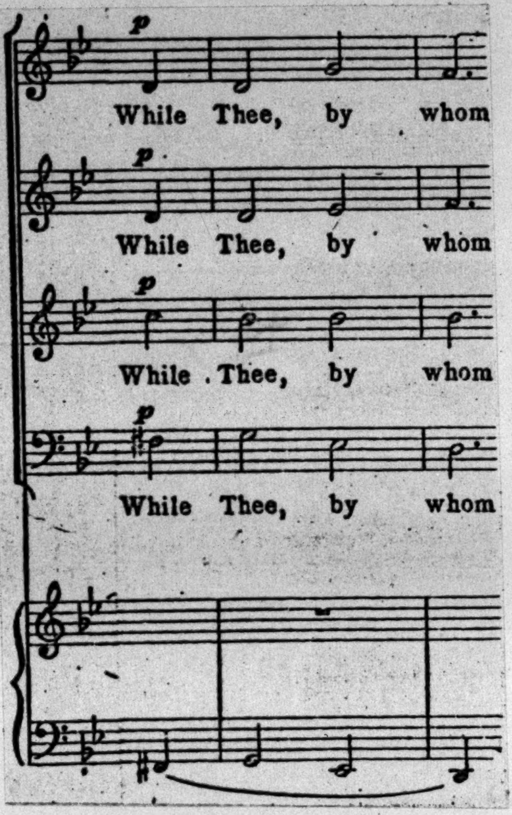
Stanza seven:

Chorus (Parts)


p a tempo
This is the rest
p a tempo
This is the rest
p a tempo
This is the rest
p a tempo
This is the rest
a tempo
Reeds off
pp

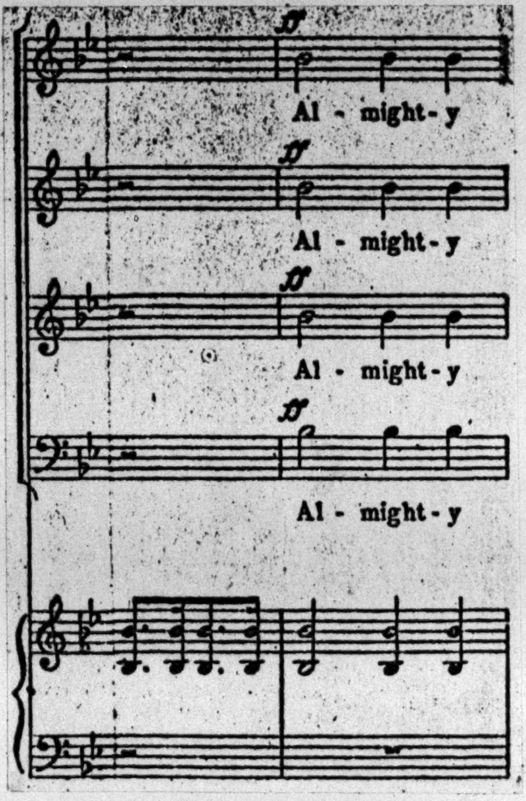
Stanza eight: Chorus (Parts)

Example 81


p
While Thee, by whom
While Thee, by whom
While Thee, by whom
While Thee, by whom

Stanza nine: Chorus (Unison and Parts)

Example 82


ff
Al - might - y
Al - might - y
Al - might - y
Al - might - y

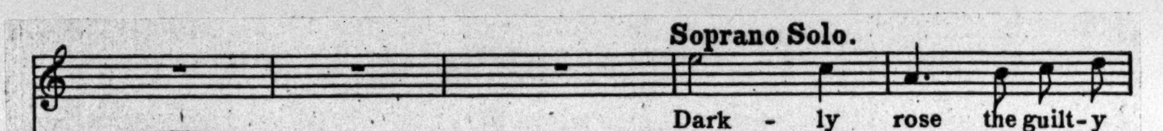
From examples 74 to 82 it is evident not only that the textural changes between stanzas provide variety but that their arrangement contributes to the organization of the composition as well. Setting aside the first stanza, the composition is divided into two parts according to textural density: The first, which includes stanzas two through five, is set for soloists; and the second, which contains stanzas six through nine, is set for chorus. Further organization is accomplished through the use of similar textural settings for stanzas one, six, and nine. Each of those stanzas is set for accompanied chorus, at a loud dynamic level, and each begins with a unison B-flat in the voice parts (Examples 74, 79, and 82).

The variations in the texture between the stanzas of "Sing Alleluia forth" are not extreme since the literary content throughout the text is uniform in that every stanza expresses some aspect of praise and ends with the words "an endless Alleluia." Compositions in which the stanzas have a more independent character, such as "Darkly rose the guilty morning" (Op. 33), may contain a wider variation in the texture between stanzas (Examples 83-88).

Example 83

Stanza one:

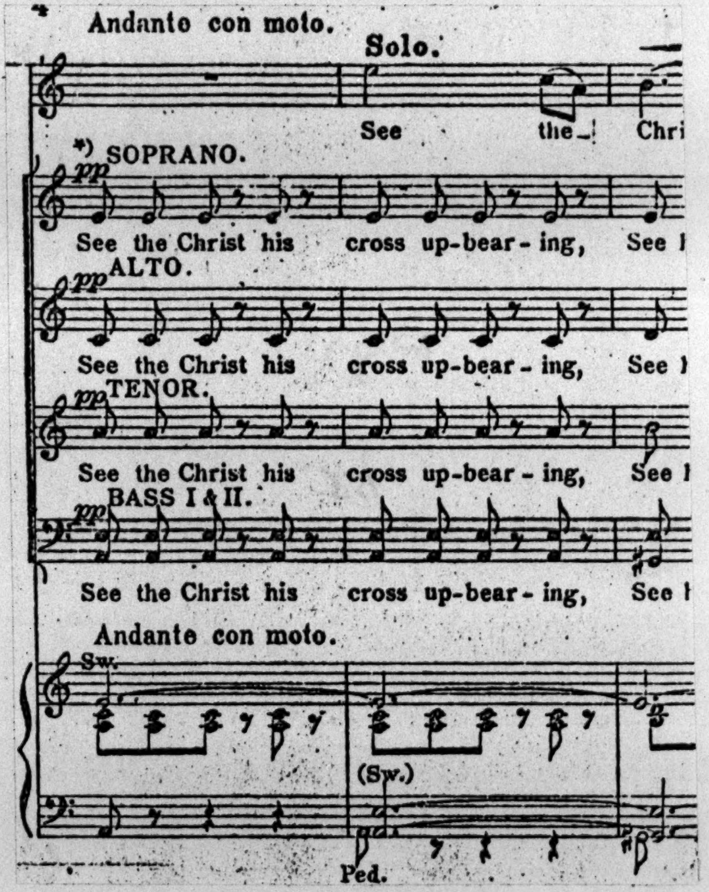
Solo (Soprano)


Soprano Solo.
Dark - ly rose the guilt-y
Trem off.
Ped.
morn - - ing,
When, the Prince of Glo - ry

Example 84

Stanza two:

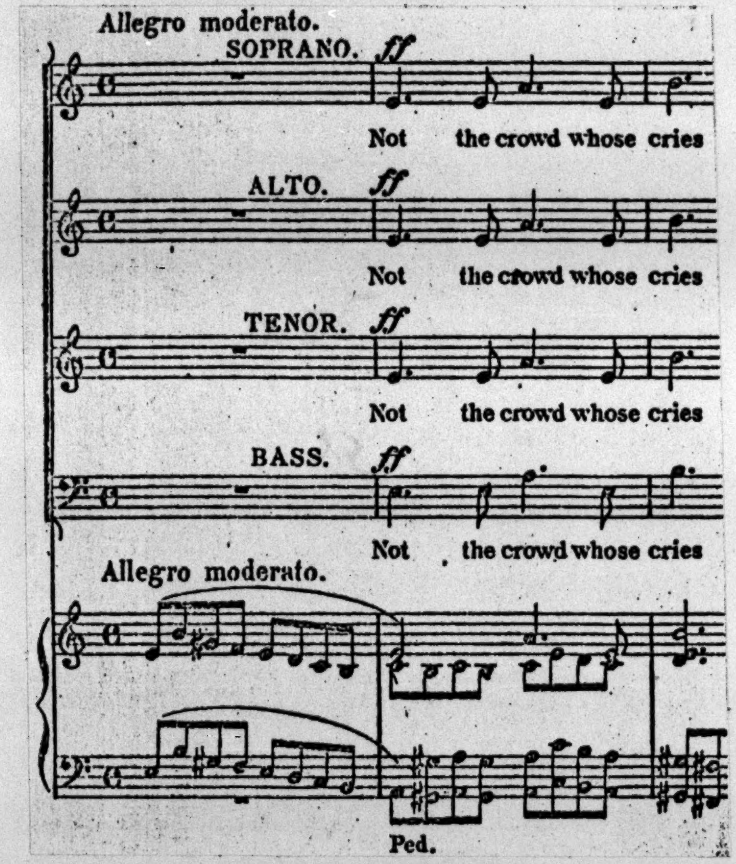
Solo (Soprano with
choral accompaniment)


Andante con moto.
Solo.
See the Chri
*) SOPRANO.
pp
See the Christ his cross up-bear-ing, See
ALTO.
pp
See the Christ his cross up-bear-ing, See
TENOR.
pp
See the Christ his cross up-bear-ing, See
BASS I & II.
pp
See the Christ his cross up-bear-ing, See
Andante con moto.
Sw.
(Sw.)
Ped.

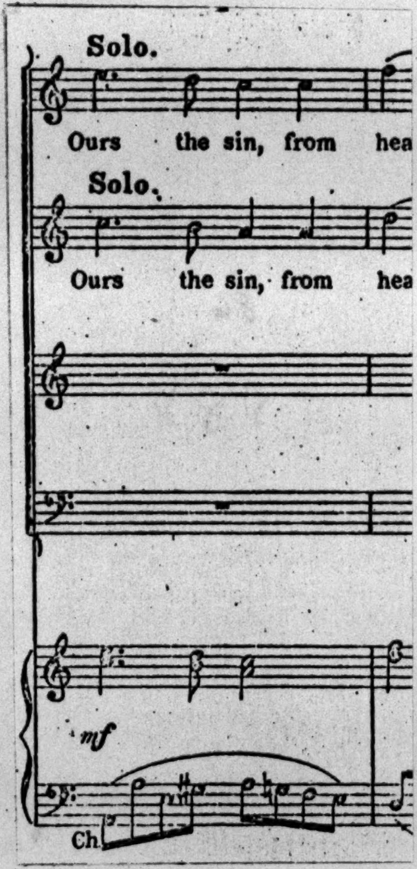
Example 85

Stanza three:

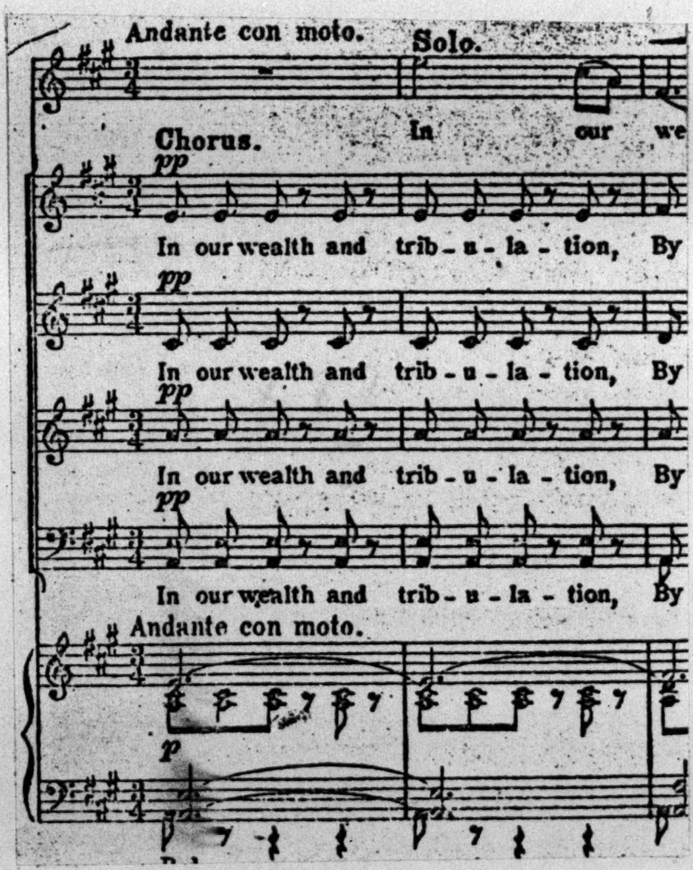
Chorus (Unison)


Allegro moderato.
SOPRANO.
ff
Not the crowd whose cries
ALTO.
ff
Not the crowd whose cries
TENOR.
ff
Not the crowd whose cries
BASS.
ff
Not the crowd whose cries
Allegro moderato.
Ped.

Stanza four: Duet
(Soprano and alto)
Example 86


Solo.
Ours the sin, from hea
Solo.
Ours the sin, from hea
mf
Ch

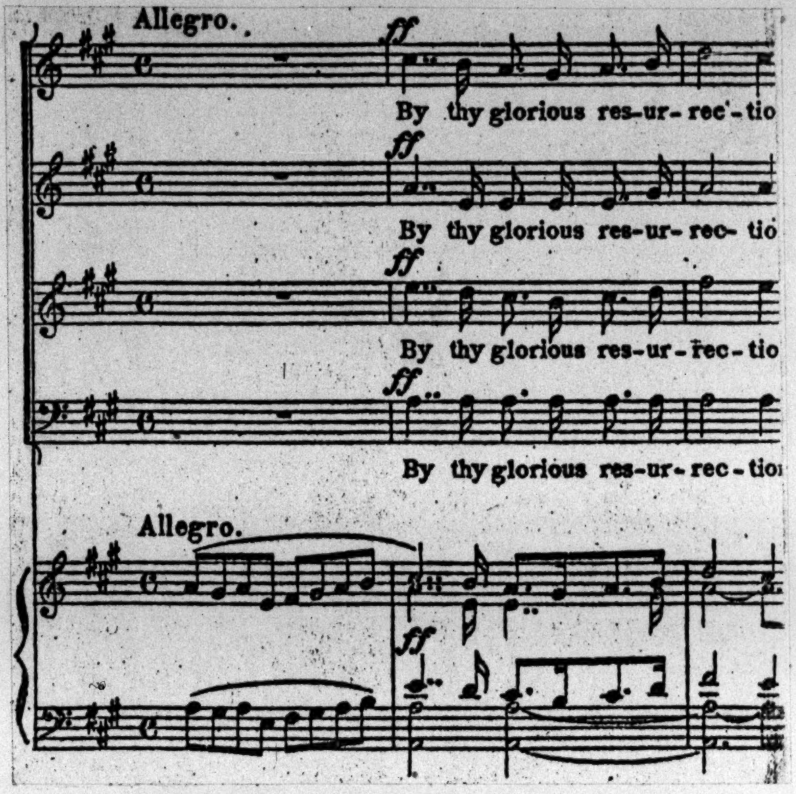
Stanza five: Solo (Soprano
with choral accompaniment)*
Example 87


Andante con moto.
Solo.
In our we
Chorus.
pp
In our wealth and trib - u - la - tion, By
pp
In our wealth and trib - u - la - tion, By
pp
In our wealth and trib - u - la - tion, By
pp
In our wealth and trib - u - la - tion, By
Andante con moto.
p

Example 88

Stanza six:

Chorus (Parts)


Allegro.
ff
By thy glorious res-ur-rec-tio
By thy glorious res-ur-rec- tio
By thy glorious res-ur-rec-tio
By thy glorious res-ur-rec-tio
Allegro.
ff

Examples 83-88 from "Darkly rose the guilty morning," show that the texture changes are more dramatic than those of "Sing Alleluia forth" and also that the organizational features of the texture are less distinct, the most prominent being the textural similarity between stanzas two and five.

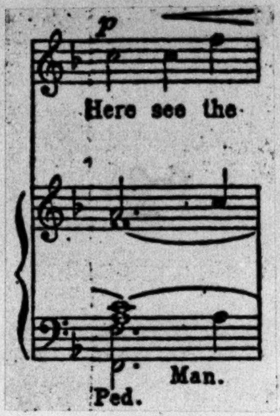
Moderate changes of texture frequently occur within the stanzas of metrical texts for no apparent reason other than textural variety. Such changes take place at regular structural divisions of the stanza, usually lines, as the third stanza of "Come ye disconsolate" (Op. 43, No. 8) illustrates:

Example 89

Solo (Soprano)

Line
1 Here see the bread of life;
see waters flowing,

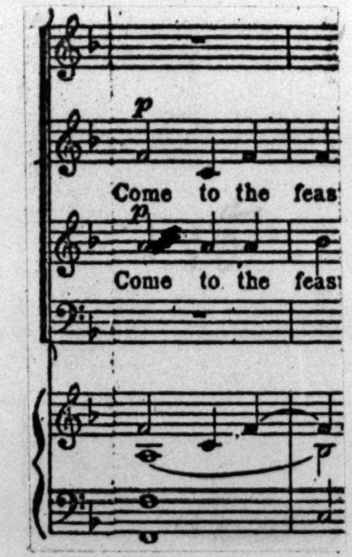
2 Forth from the throne of God
pure from above,


p
Here see the
Ped.
Man.

Example 90

Duet (Alto and Tenor)

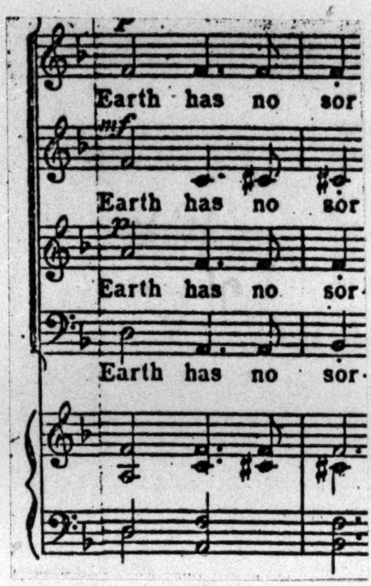
3 Come to the feast of love,
Come ever knowing,


p
Come to the feas
p
Come to the feas
p

Example 91

Chorus

Line
4 Earth has no sorrow but
Heav'n can remove.


Earth has no sor
Earth has no sor
Earth has no sor
Earth has no sor

Texture in Prose Texts

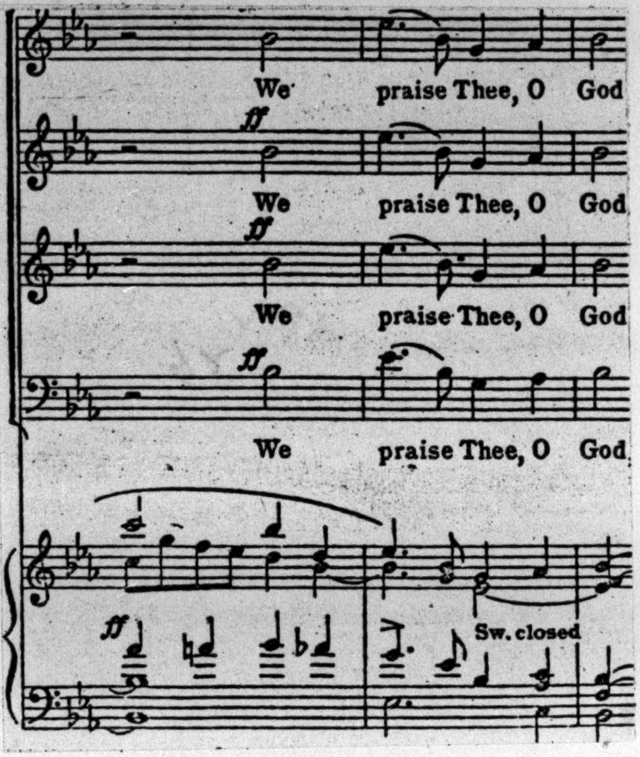
The textures used in the settings of prose texts do not change at the formal divisions of a text such as verses, unless the end of the verse coincides with the end of a coherent grammatical unit. The following examples from the "Festival Te Deum" (Op. 63, No. 1) illustrate the correspondence between the textural and grammatical units of the Te Deum text as well as the disparity between the texture changes and formal, i.e., verse, arrangement of the text.

Verse

Chorus:

1 We praise thee O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting.

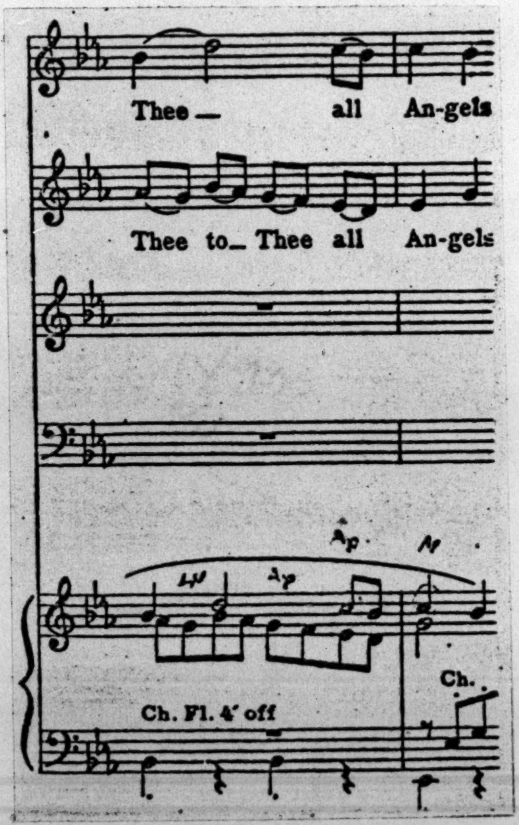
Example 92


ff
We praise Thee, O God
We praise Thee, O God
We praise Thee, O God
We praise Thee, O God
Sw. closed

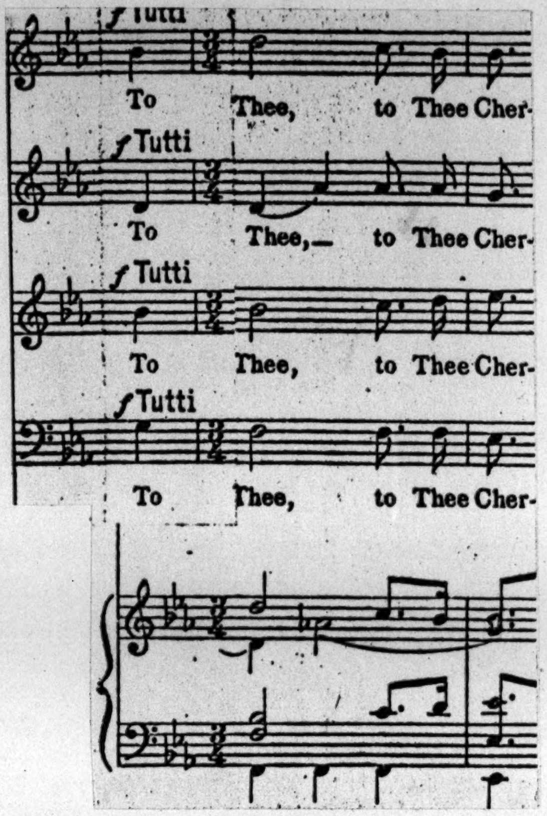
Duet (Soprano-Alto):

2a To thee all Angels cry aloud; the Heavens and all the Powers therein;

Example 93


Thee — all An-gels
Thee to — Thee all An-gels
Ap
Ch. Fl. 4′ off
Ch.

Example 94

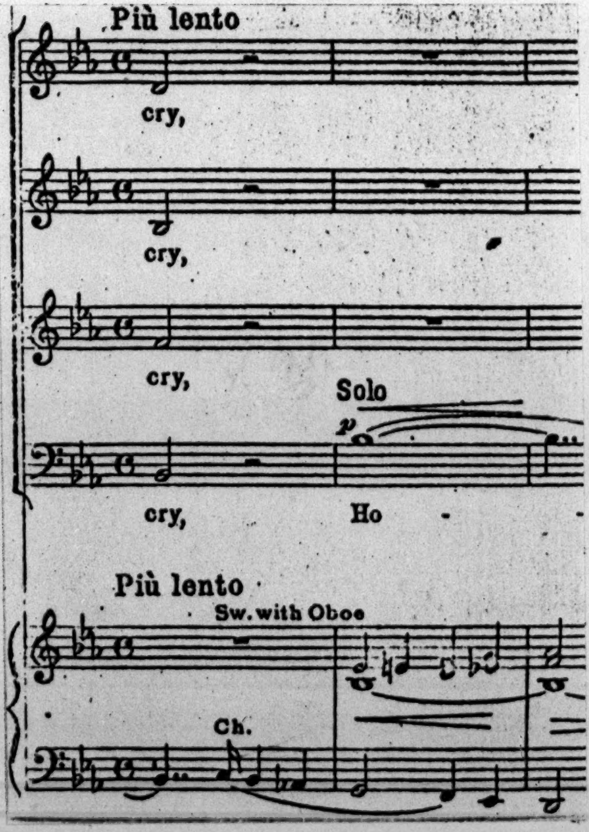

Tutti
To Thee, to Thee Cher-
Tutti
To Thee, to Thee Cher-
Tutti
To Thee, to Thee Cher-
Tutti
To Thee, to Thee Cher-

Verse

Chorus:

2b To thee Cherubim and Seraphim continually do cry.

Example 95


Più lento
cry,
cry,
cry,
Solo
cry, Ho -
Più lento
Sw. with Oboe
Ch.

3a Solos (Bass, Tenor, and Soprano):

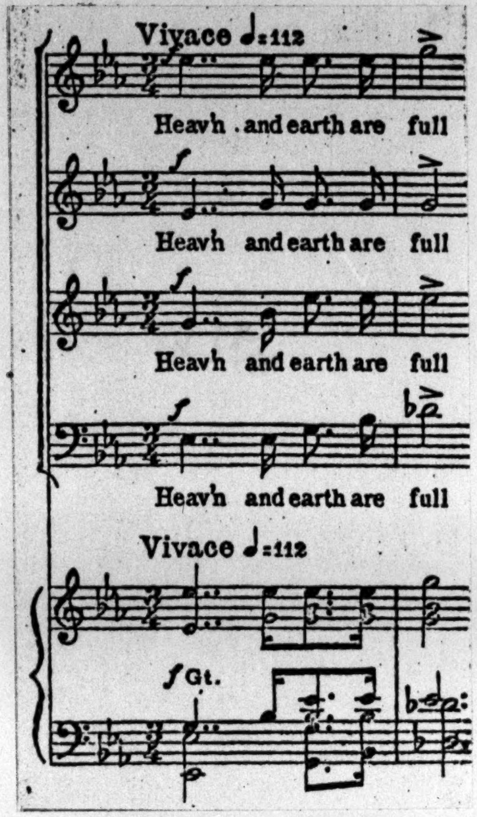
Holy Holy Holy Lord God of Sabaoth;

Verse

Chorus:

3b Heaven and earth are full of the Majesty of thy glory.

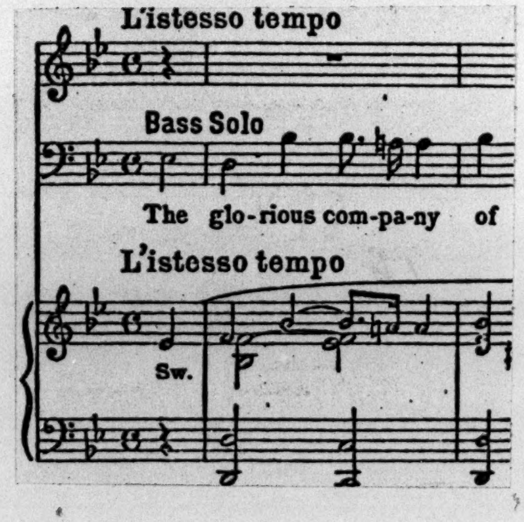
Example 96


Vivace ♩=112
Heav'h and earth are full
Heav'h and earth are full
Heav'h and earth are full
Heav'h and earth are full
Vivace ♩=112
Gt.

Solos (Bass, Tenor, and Soprano):

4-5a The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee. The noble army of Martyrs praise thee.

Example 97

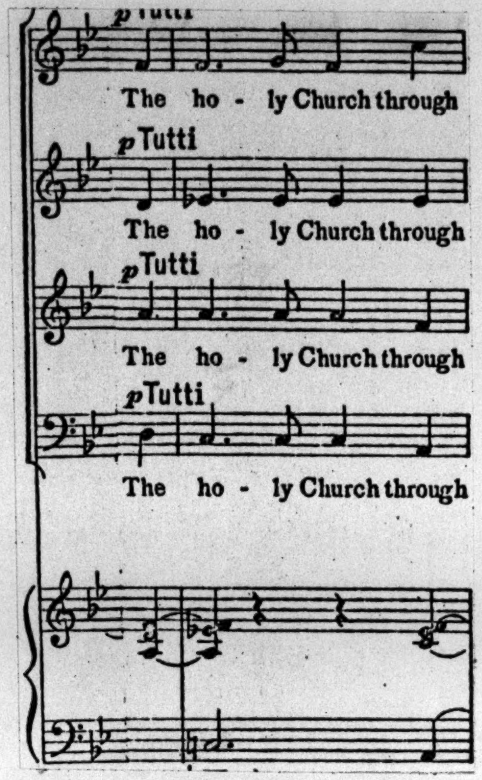

L'istesso tempo
Bass Solo
The glo-rious com-pa-ny of
L'istesso tempo
Sw.

Verse

Chorus:

5b-6a The holy Church throughout all the world doth acknowledge thee; The Father of an infinite Majesty; Thine adorable true and only Son;

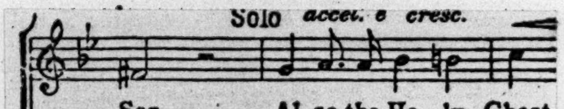
Example 98


p Tutti
The ho - ly Church through
p Tutti
The ho - ly Church through
p Tutti
The ho - ly Church through
p Tutti
The ho - ly Church through

Quartet:

6b Also the Holy Ghost the Comforter.

Example 99

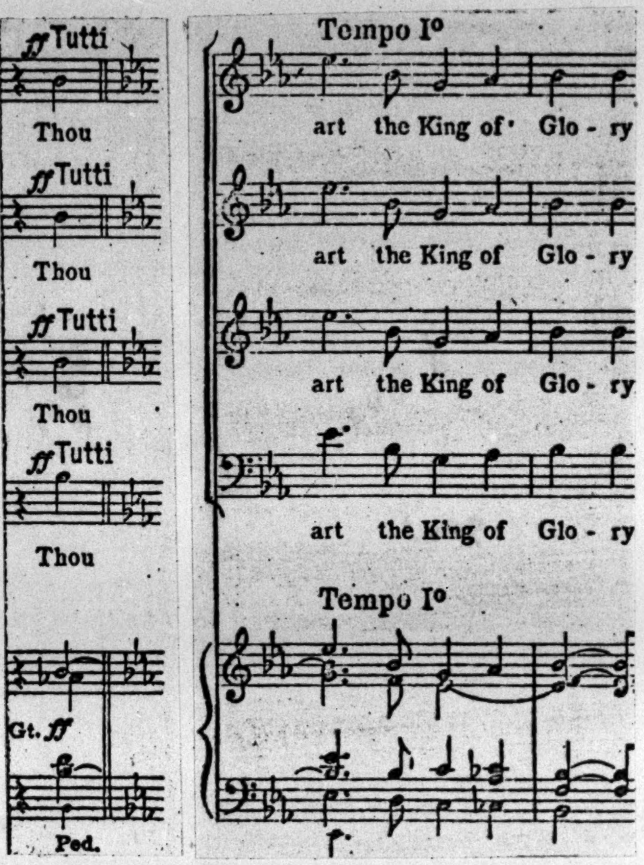

Solo accel. e cresc.
Son; Al-so the Ho - ly Ghost,
Solo accel. e cresc.
Son; Al-so the Ho - ly Ghost,
Solo accel. e cresc.
Son; Al-so the Ho - ly Ghost,
Solo accel. e cresc.
Son; Al-so the Ho - ly Ghost,
accel.
p

Verse

Chorus:

7 Thou art the King of Glory O Christ. Thou art the everlasting Son of the Father.

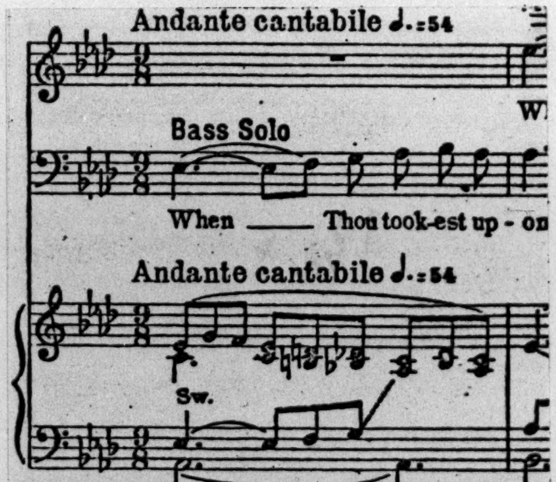
Example 100


ff Tutti
Thou
ff Tutti
Thou
ff Tutti
Thou
ff Tutti
Thou
Gt. ff
Ped.
Tempo I°
art the King of Glo - ry
art the King of Glo - ry
art the King of Glo - ry
art the King of Glo - ry
Tempo I°

Duet (Bass and Tenor):

8 When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a Virgin.

Example 101

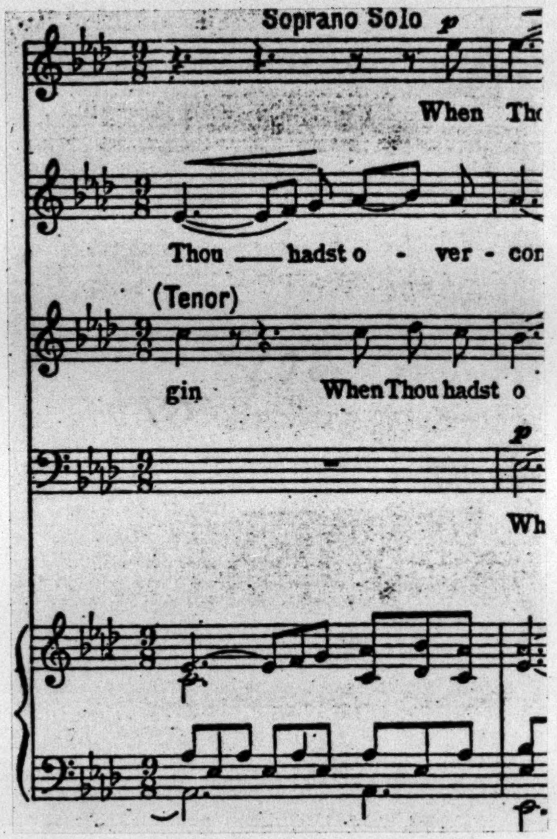

Andante cantabile ♩.=54
Bass Solo
When ___ Thou took-est up - on
Andante cantabile ♩.=54
Sw.

Example 102

Verse

Quartet:

9 When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.

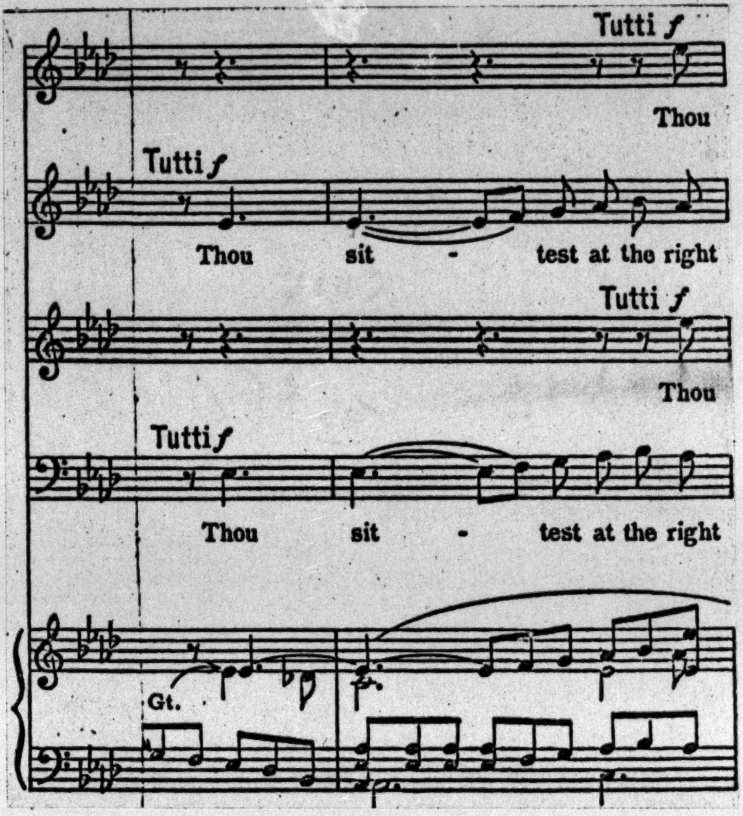

Soprano Solo
p
When Th
Thou hadst o - ver - co
(Tenor)
gin When Thou hadst o
p
Wh

Example 103

Verse

Chorus (Soprano-Tenor, Alto-Bass):

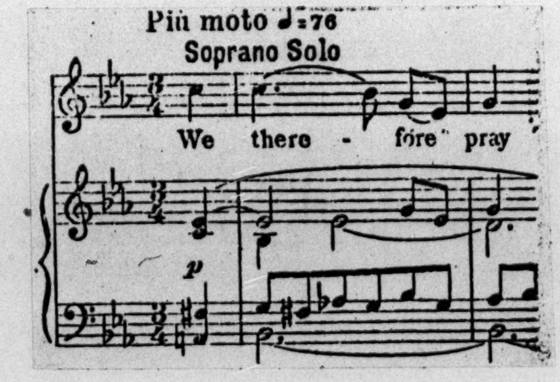
10-11a Thou sittest at the right hand of God, in the glory of the Father, We believe that thou shalt come to be our Judge.


Tutti *f*
Thou
Tutti *f*
Thou sit - test at the right
Tutti *f*
Thou
Tutti *f*
Thou sit - test at the right
Gt.

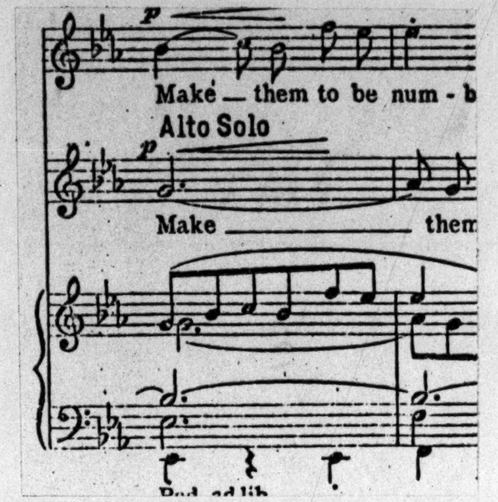
Example 104

Solo (Soprano):

11b We therefore pray thee help thy servants, whom thou hast redeemed with thy precious blood.


Più moto ♩=76
Soprano Solo
We there - fore pray
p

Example 105



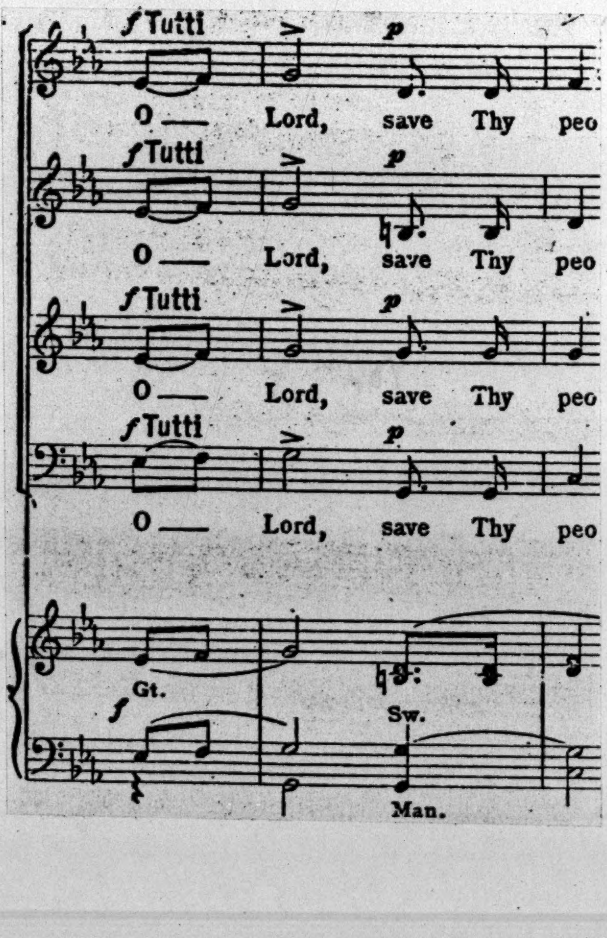
p
Make — them to be num - b
Alto Solo
p
Make ——— them
Ped. ad lib.

Verse

Duet (Soprano-Alto):

12 Make them to be numbered with thy saints in glory everlasting.

Example 106

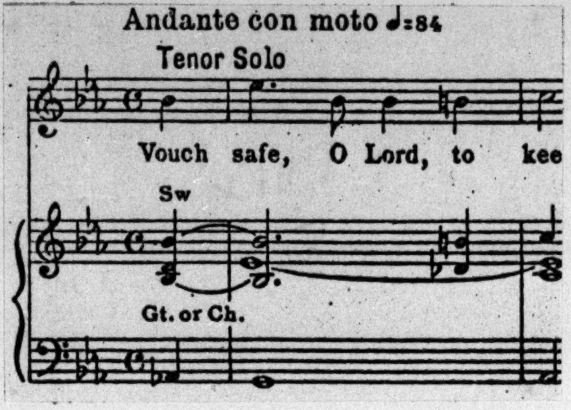


f Tutti
p
O — Lord, save Thy peo
f Tutti
p
O — Lord, save Thy peo
f Tutti
p
O — Lord, save Thy peo
f Tutti
p
O — Lord, save Thy peo
Gt.
f
Sw.
Man.

Chorus:

13-14 O Lord save thy people and bless thine heritage. Govern them and lift them up forever. Day by day we magnify thee; And we worship thy Name ever world without end.

Example 107


Andante con moto ♩=84
Tenor Solo
Vouch safe, O Lord, to kee
Sw
Gt. or Ch.

Verse

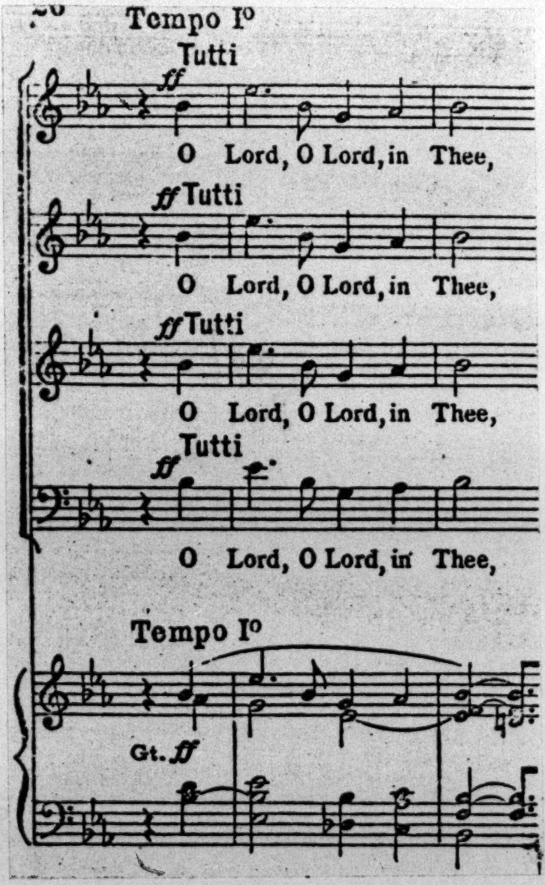
Solo (Tenor):

15- Vouchsafe O Lord to keep
16a us this day without sin.
O Lord have mercy upon us,
have mercy upon us. O Lord
let thy mercy be upon us,
as our trust is in thee.

Example 108

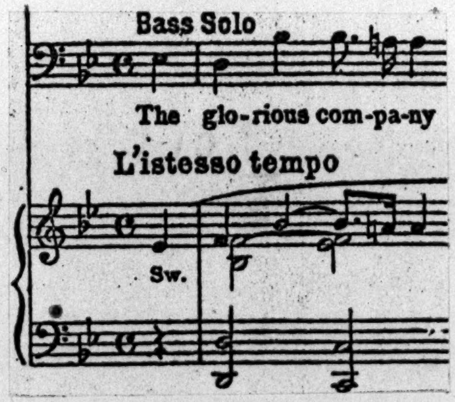
Chorus:

O Lord in thee have I trusted;
let me never be confounded.

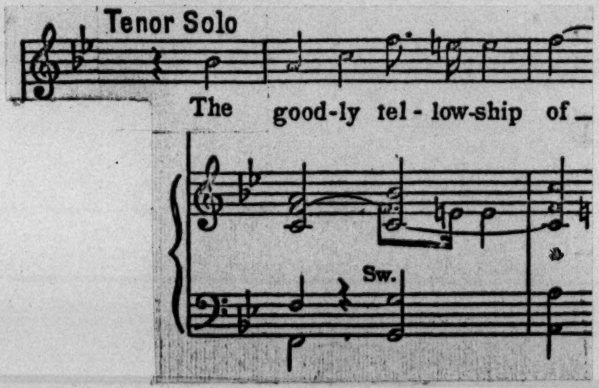

Tempo I°
Tutti
ff
O Lord, O Lord, in Thee,
ff Tutti
O Lord, O Lord, in Thee,
ff Tutti
O Lord, O Lord, in Thee,
Tutti
ff
O Lord, O Lord, in Thee,
Tempo I°
Gt. ff

The examples from the "Festival Te Deum" illustrate the relationship between the texture and a prose text, and in addition they show a good number of the textural combinations and shadings used by Buck. Within sections of a prose text, such as those of the Te Deum, minor textural alterations may be found. This type of texture change adheres to the grammatical organization, and it is apparently employed to achieve textural variety. An instance of such alteration appears in the "Festival Te Deum" when the three similar sentences constituting verses four and five-a are set alternately for Bass solo (Example 109), Tenor solo (Example 110), and Soprano solo (Example 111).

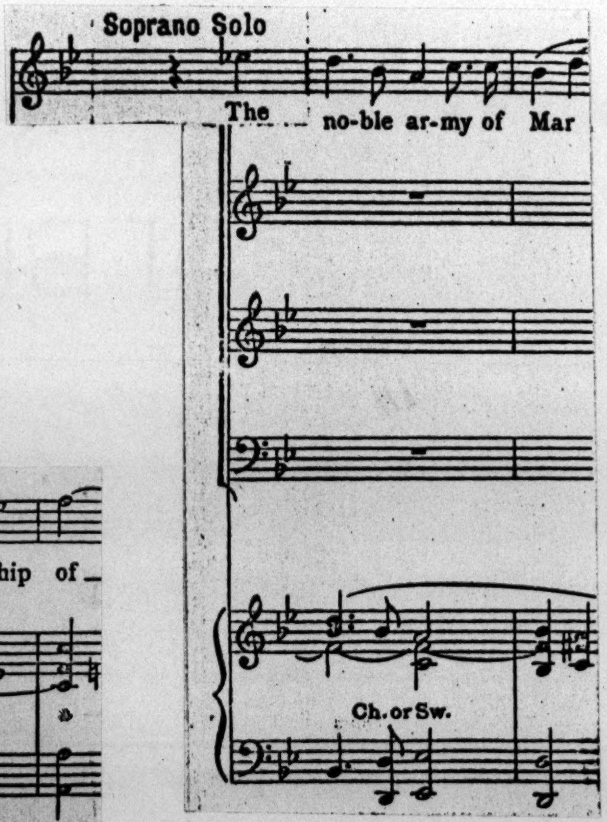
Example 109


Bass Solo
The glo-rious com-pa-ny
L'istesso tempo
Sw.

Example 110


Tenor Solo
The good-ly fel-low-ship of
Sw.

Example 111

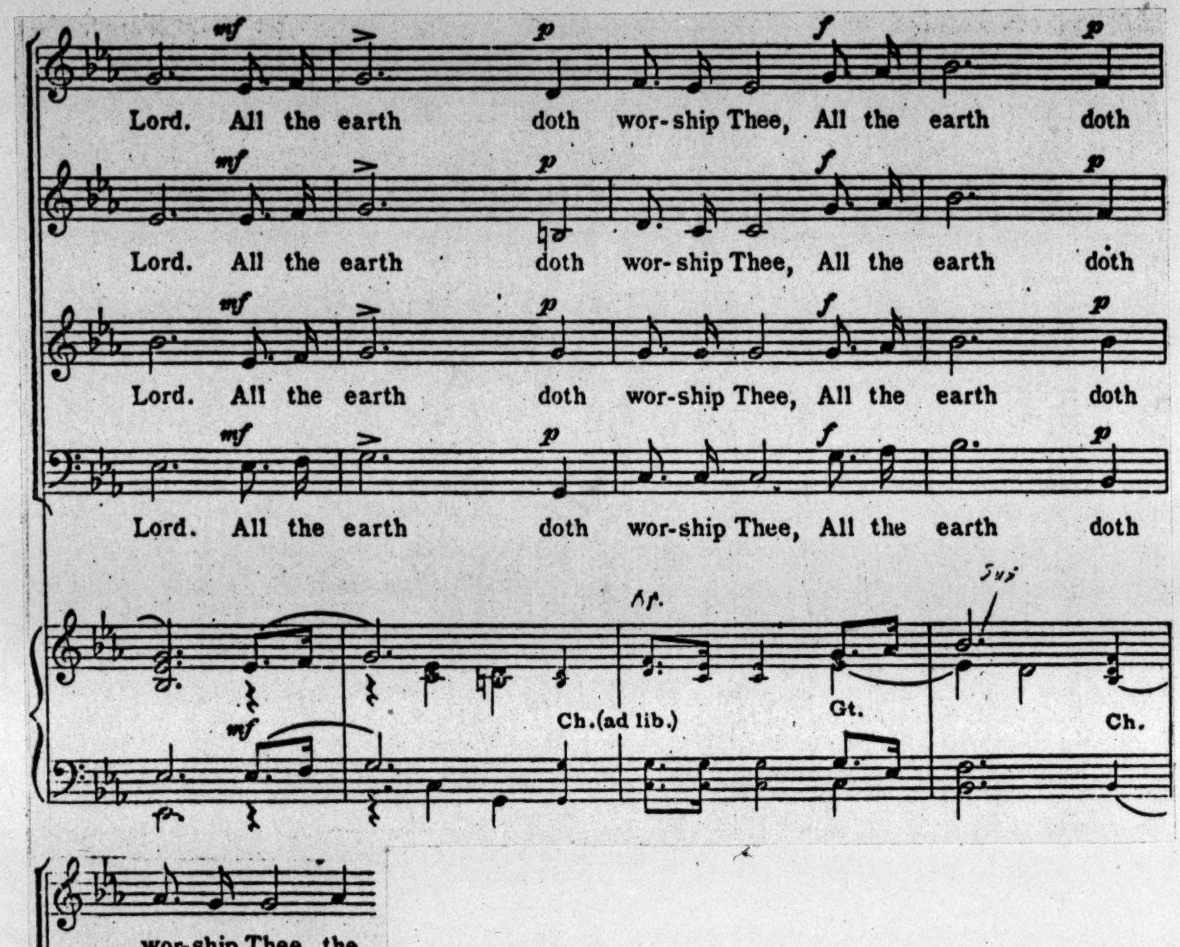

Soprano Solo
The no-ble ar-my of Mar
Ch. or Sw.

Texture for Word Illustration

Up to this point the use of texture in the music of Dudley Buck has provided what may be called structural variety, and changes in the texture have occurred at some division in the text either grammatical in the case of prose texts or formal in the case of metrical texts. Besides providing structural variety, the use of a certain texture may illustrate or emphasize a word or idea in the text.

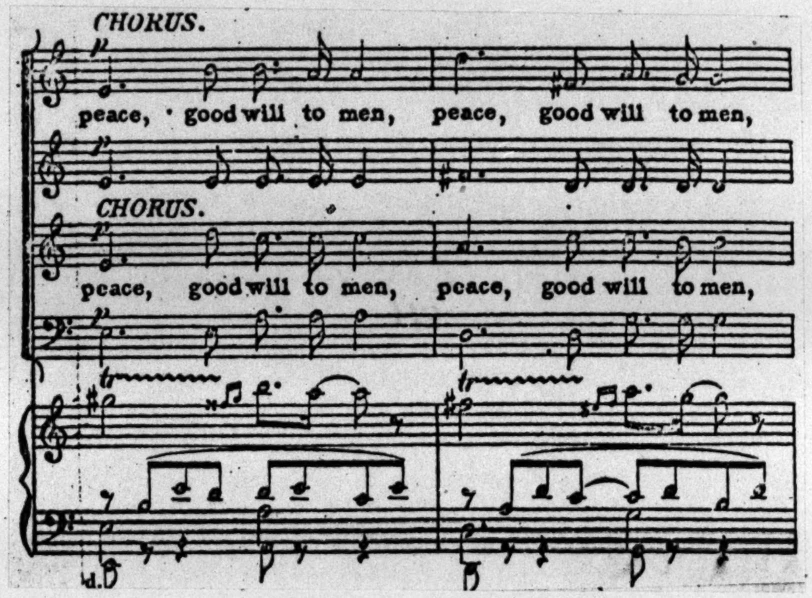
Word or idea illustration of sacred concepts may be seen in Buck's soft, nearly a capella, reference to God in example 47 (page 153) or in the textural contrast which accompanies the words "doth worship thee" in example 112. "All the earth" is set for unison chorus, accompanied, with dynamic marks of mf then f, while the answering phrase "doth worship thee" has a more reverent chordal setting for pianissimo, a capella chorus.

Example 112

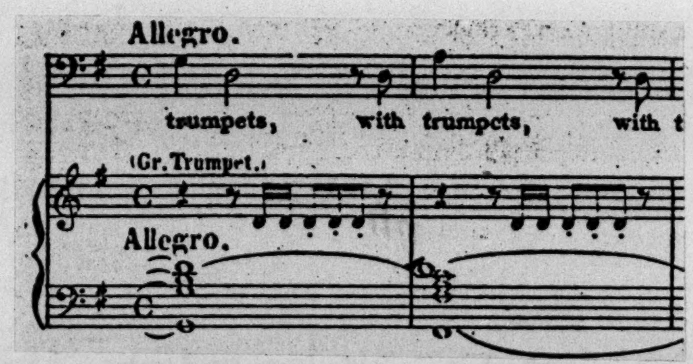

Lord. All the earth doth wor-ship Thee, All the earth doth wor-ship Thee, the
mf
p
f
Ch. (ad lib.)
Gt.
Ch.
Gt.
Ped.
f poc
Rp.
Sus

Text illustration is also used by the organ such as the "pacific" trill which often accompanies the word "peace" in the Christmas anthem "There were shepherds" (Op. 32, No. 1) (Example 113) and the more graphic trumpets (Example 114), harp (Example 115), and sea (Example 116) in "Cantate Domino" (Op. 31, No. 4).

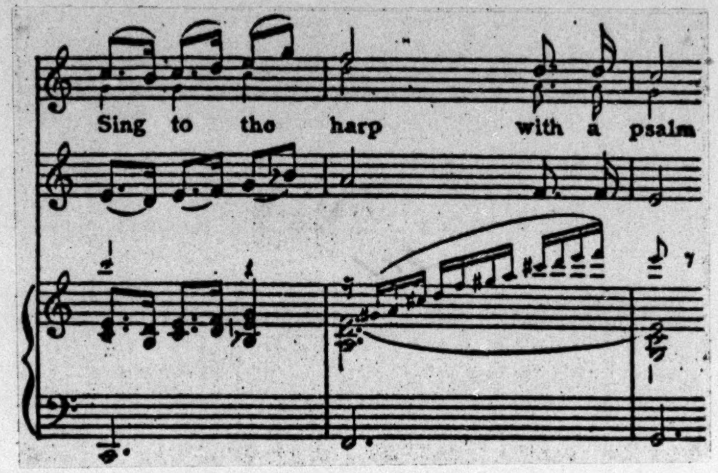
Example 113


CHORUS.
peace, good will to men, peace, good will to men,
CHORUS.
peace, good will to men, peace, good will to men,

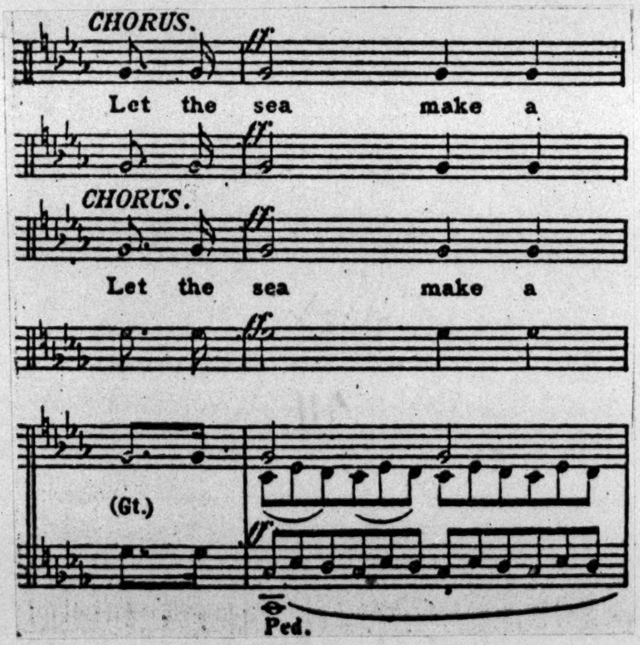
Example 114


Allegro.
trumpets, with trumpets, with t
(Gr. Trumpet.)
Allegro.

Example 115


Sing to the harp with a psalm

Example 116


CHORUS.
Let the sea make a
CHORUS.
Let the sea make a
ff
(Gt.)
Ped.

Polyphonic Techniques

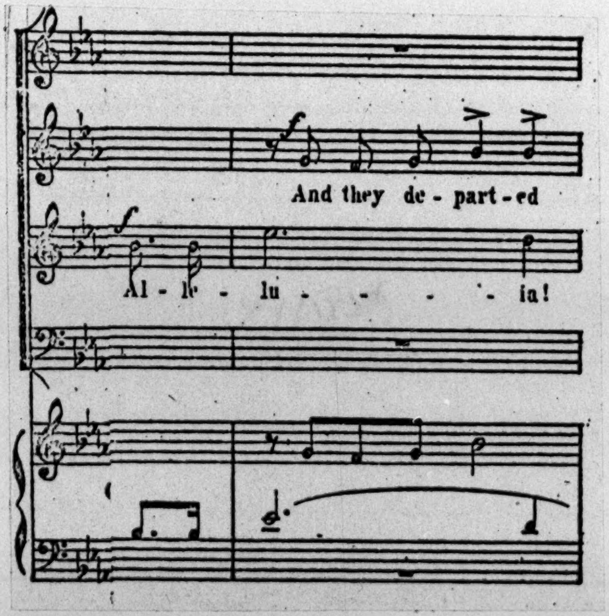
Although most of Buck's music may be classified as homophony, he was capable of using polyphonic techniques as the selection from the following article by John W. Black in the Musical Life, November 1901, indicates:

> In a discussion with the composer, another musician maintained that a fugue was a mere exercise of ingenuity, in which it was impossible to express any particular sentiment, especially within the limits of an ordinary church anthem. With a view to emphasizing his belief to the contrary, Mr. Buck closed this anthem ["As it began to dawn" (Op. 72, No. 3)]with a double fugue.

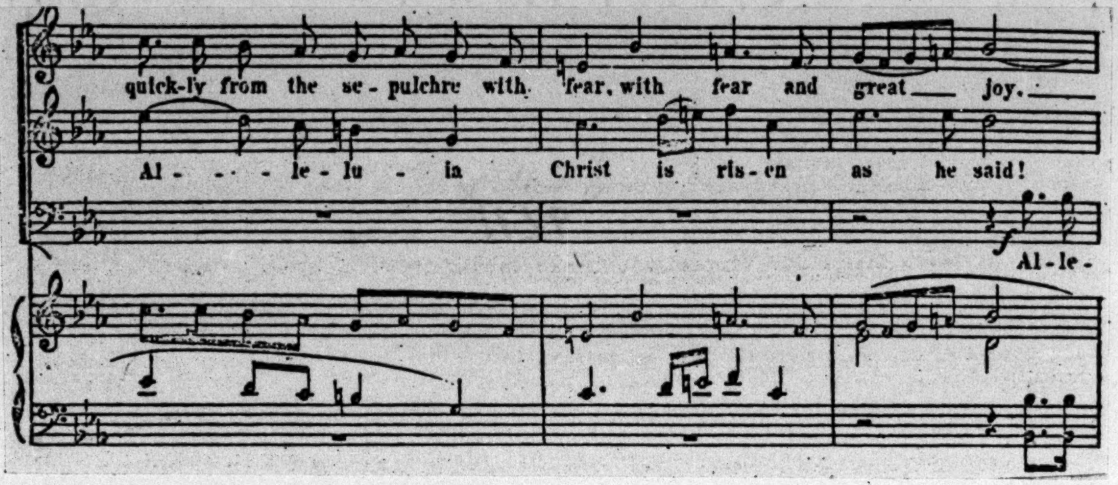
"As it began to dawn" was dedicated to Samuel P. Warren, organist of the Grace Church in New York and a close friend and colleague of Dudley Buck. It is possible that if the discussion to which the article alludes took place, it was between Buck and Warren.

Buck's double fugue does not have a separate fugal exposition for each subject as in the Saint Anne's Fugue by Bach. The first subject to the text "and they departed" is introduced fugally, while the second subject to the text "Alleluia" is introduced in unison just before the double exposition shown in example 117.

Example 117

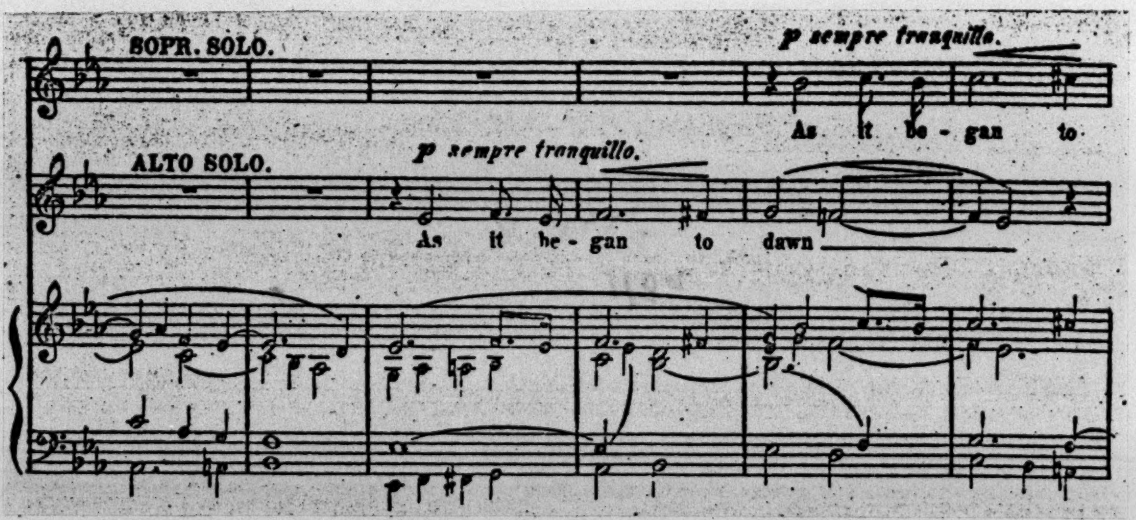


Example 117-Continued

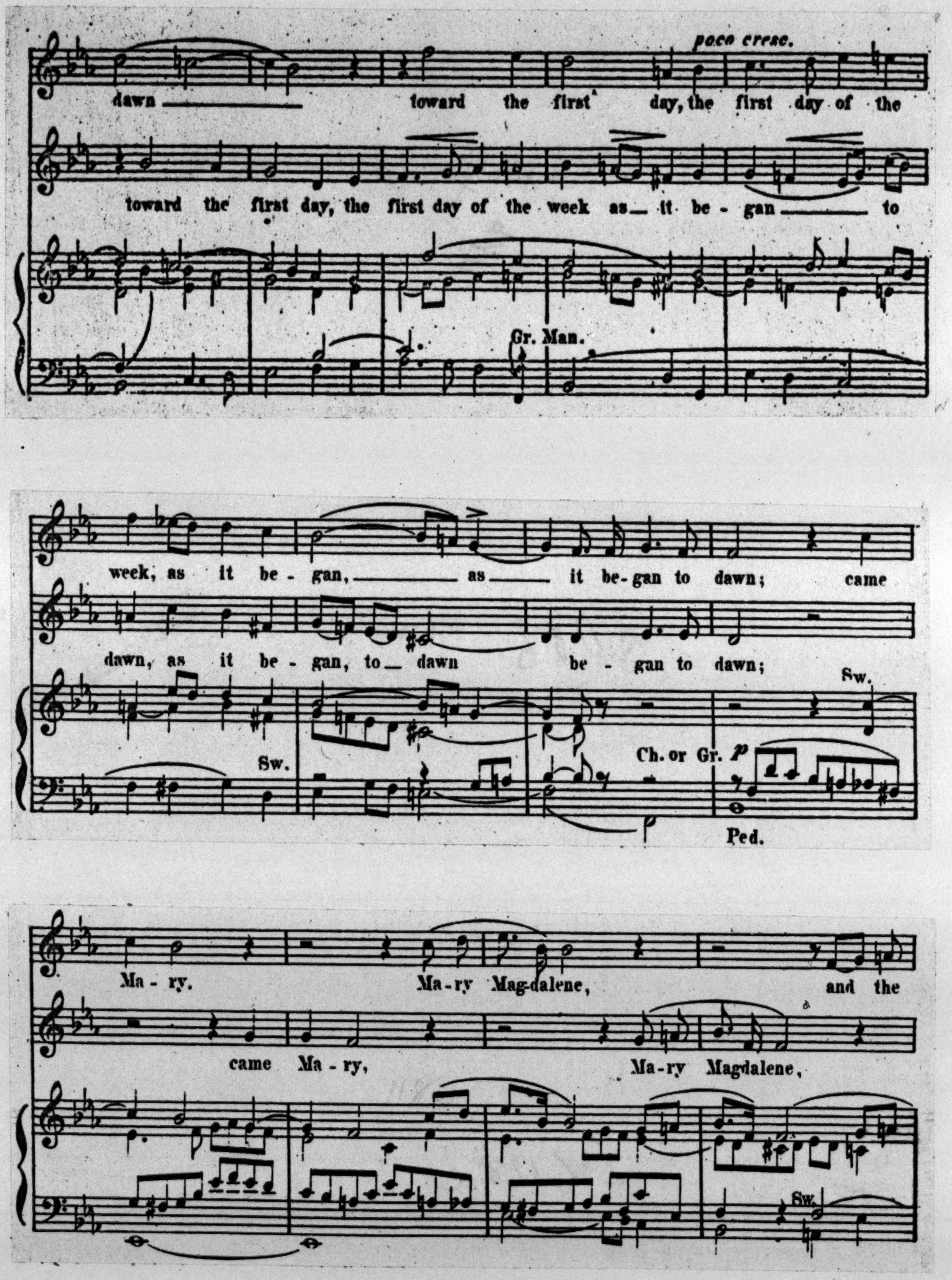

quick-ly from the se - pulchre with fear, with fear and great joy.
Al - - - le - lu - ia Christ is ris - en as he said!
f
Al - le -

In addition to the fugue the composition contains other contrapuntal interest. Example 118 shows a portion of the 41-measure canon at the beginning of "As it began to dawn." Although the examples show that Buck was aware of such contrapuntal techniques, they are used infrequently in his church music, and are not representative of his musical style.

Example 118


SOPR. SOLO.
p sempre tranquillo.
As it be - gan to
ALTO SOLO.
p sempre tranquillo.
As it be - gan to dawn

Example 118-Continued


poco cresc.
dawn toward the first day, the first day of the
toward the first day, the first day of the week as it be - gan to
Gr. Man.
week, as it be - gan, as it be-gan to dawn; came
dawn, as it be - gan, to dawn be - gan to dawn;
Sw.
Sw.
Ch. or Gr.
p
Ped.
Ma - ry. Ma - ry Magdalene, and the
came Ma - ry, Ma - ry Magdalene,
Sw.

CONCLUSION

Musical Style

The predominant style of American church music of the late 19th century and early 20th century was first crystallized in the church music of Dudley Buck and his contemporaries. Anyone, therefore, acquainted with American church music of the past generation is also familiar with the aspects of Buck's musical style seen in the preceding chapters.

Buck's music was harmonically conservative by late 19th-century European standards. Although Buck studied in Germany at the time Wagner composer Tristan, his harmonic idiom was that of Mendelssohn. Buck, however, personalized his harmonic style through the use of certain harmonic elements as text illustrating devices. This harmonic usage was characterized by frequent changes of mode and key to emphasize the general mood of the text, the use of the diminished seventh chord for expressive emphasis upon a particular word or thought, and the use of the chord of the augmented sixth at the height of a dramatic climax.

The character of the text, and its structure as well, influenced Buck's melodic style. Buck usually set a metrical text of a non-dramatic character in an "Italian" style, that is, with lyrical melodies constructed in regular four-measure units. At the opposite extreme of his melodic style were his settings of dramatic prose texts in which the rhythm and phrase structure were controlled directly by the declamation of the text.

Probably the most distinctive feature of Buck's musical style was his use of texture which, like the harmonic and melodic aspects of his style, was text oriented. As the mood of the text changed, Buck varied the texture along with the tempo, dynamics, and so forth to musically emphasize nuances of expression in the text. Through its textural fluidity, Buck's music attained a degree of flexibility and expressiveness previously unknown in American church music.

Buck's Significance as a Composer

An estimation of Buck's overall contribution as a composer is a matter of historical perspective. If the criterion for greatness is the longevity of a composer's music and its continued relevancy, then Buck does not belong with the great. Buck's music was pre-eminently for his own age. He took a solid musical technique, a sincere desire for effective text setting, and produced good musical compositions which were within the scope of existing musical tastes and standards. As musical standards changed and as musical tastes broadened, Buck was bound to be left behind. His music was for the present, not for the future.

However, if another view be taken, the view that music is significantly served by a composer whose work was relevant for his own generation and led that generation to an increased musical awareness, then Buck must be ranked much higher than he has been. He was, in his generation, a sincere, competent musician whose music moved both laymen and musically educated alike, and such a man is vital to music at any time.

LIST OF WORKS

The following LIST OF WORKS includes all of the compositions found in the holograph *List of Compositions Published and Unpublished by Dudley Buck* even though a number of them were destroyed in the Chicago fire according to Buck's annotation. Buck's *List* was also used as a source of his opus numbers when they were not otherwise available. Compositions from the Buck *List* for which no other reference can be found are listed as "not located" in the LIST OF WORKS.

The usefulness of Buck's opus numbers is limited by the inconsistency with which they were employed. The last opus number which Buck used was given to his *Five four-part songs for male voices* published in 1883; however, Buck wrote a number of compositions prior to 1883 for which there are no numbers. Furthermore, there are seven numbers for which no compositions can be found (73, 74, 75, 80, 81, and 85), and the opus numbers 50 and 70 were each assigned to more than one composition.

The date listed for Buck's compositions will usually be the earliest date a work was copyrighted, and the following two-letter code will signify the firm or individual who held the copyright. When the date is from the manuscript, it will be followed by the letters MS.

GS	G. Schirmer (or Beer and Schirmer)	New York
SG	S. T. Gordon	New York

WP	William A. Pond	New York
HT	Henry Tolman	Boston
OD	Oliver Ditson	Boston
KP	Koppitz, Prufer and Co.	Boston
WS	White, Smith, and Perry	Boston
GR	George D. Russell	Boston
JM	J. B. Millet Co.	Boston
AS	Arthur P. Schmidt	Boston
LH	Lyon and Healy	Chicago
TP	Theodore Presser	Philadelphia
NP	National Publishing Company	Philadelphia
SB	S. Brainard and Sons	Cleveland
JC	John Church Co.	Cincinnati
NE	Novello, Ewer, and Co.	London
CK	C. A. Klemm	Leipzig, Dresden, etc.

The sacred vocal compositions have organ accompaniment unless otherwise noted. The secular vocal compositions have piano accompaniment except for the Choruses for Men's Voices which are unaccompanied.

The sources of the texts, dedications, and much other information included in the LIST OF WORKS was taken from the earliest published edition available for each composition.

Since many works in the category Anthems, Canticles, and Hymns have the same title, the key in which each composition begins has been indicated. In any of the choral works division of one or more voice parts may occur, and solos for any voice may be used.

In the LIST OF WORKS the compositions are organized into the following categories:

1. Secular Songs
2. Sacred Songs
3. Anthems, Canticles, and Hymns
4. Choruses for Men's Voices
5. Choruses for Women's or Boys' Voices
6. Secular Choruses for Mixed Voices
7. Secular Cantatas for Men's Voices
8. Sacred Services and Cantatas for Mixed Voices
9. Secular Cantatas for Mixed Voices and Orchestra
10. Operas
11. Compositions for Organ
12. Transcriptions for the Organ
13. Compositions for Piano
14. Miscellaneous Chamber Music
15. Compositions for Orchestra with Solo Instruments
16. Compositions for Orchestra

Secular Songs

Title	Opus	Publisher	Date	Remarks
Alone "The brown bees swing as they rest,"		GS	1893	Text by Thomas S. Collier. No. 3 in Five songs for mezzo soprano. "To Madeline."
Auf dem Verdecke der Santa Maria (On the deck of the Santa Maria) See: Voyage of Columbus.				
Bedouin love-song "From the desert I come to thee,"	87,2	GS	1881	Text by Bayard Taylor. No. 2 in Five songs for baritone. "To Geo. Henschel, Esq."
Bedtime "Last year my bedtime was at eight,"		GS	1908	Text by Burges Johnson. This song was arranged from a trio for women, written by the composer in 1905.
Behold the hilltops all aglow (duet) See: Golden Legend				

Title	Opus	Publisher	Date	Remarks
The bell at sea	2,2			Not located.
Boots and saddles (A soldier's farewell)		GS	1901	Words by Ednah P. Hayes. Not located.
Bugle song	24	HT	1866	Words from Tennyson's Princess. "To his friend C. W. Huntington." Obbligato accompaniment for either cornet or flute.
The capture of Bacchus "At the purple close of evening,"	87,3	GS	1881	Words by Charles Swain. No. 3 in Five songs for baritone. "To Geo. Henschel, Esq."
Consolation "Lie down and sleep,"		GS	1904	Words by Katrina Trask. No. 2 in Seven songs for baritone or contralto. "To the Poetess."
Creole lover's song "Night wind, whispering wind,"	79,5	GS	1878	Words by Edmund C. Stedman. No. 5 in Five songs for tenor or soprano. "To Henry S. Brown, Esq., Brooklyn, N. Y."

Title	Opus	Publisher	Date	Remarks
Crossing of the bar "Sunset and evening star,"		GS	1893	Words by Lord Tennyson. No. 5 in *Five songs for mezzo soprano*. "To Madeline."
De gray owl		GS	1904	Words by Frank L. Stanton. No. 3 in *Seven songs for baritone or contralto*.
Dews of the summer night (Duet) See: *Don Munio*				
Down by the mill	36,2	GS	1868	Words by Alice Cary. No. 3 in *Three songs for mezzo soprano*.
Escaped, aye, free at last See: *Deseret*				
Expectancy "He loiter'd up thro' the meadow,"	76,3	GS	1877	Words by Barton Gras. No. 3 in *Five songs for alto or baritone*. "To Lyman Wheeler, Esq., Boston, Mass."
Falstaff's song "Where's he that died o' Wednesday?"		GS	1899	Words by Edmund C. Stedman. "Music and words dedicated to 'The Players,' New York."

Title	Opus	Publisher	Date	Remarks
Frowning castles See: Deseret				
The gipsies "At the parting of the day,"	87,4	GS	1881	Words by Charles Swain. No. 4 in Five songs for baritone. "To Geo. Henschel, Esq."
Hamlet's soliloquy "To be or not to be,"		GS	1903	Words from Shakespeare's Hamlet, Act III, Scene 1. No. 7 in Seven songs for baritone or contralto. "To my friend Charles A. Parsons, Brooklyn, N. Y."
How they so softly rest	2,3			Unpublished--destroyed in the Chicago fire according to the composer's notation.
I cannot sleep See: Golden Legend				
I love thee "I know not if moonlight,"	79,3	GS	1878	Words by Edmund C. Stedman. No. 3 in Five songs for tenor or soprano. "To the poet."
I'm cheerful and happy See: Deseret				

Title	Opus	Publisher	Date	Remarks
If I were you		JC	1902	Words by Naomi Saunders. "To 'Barbara.'"
Im fernen Andalusia (In distant Andalusia) See: Voyage of Columbus.				
In June "What doth the bee in clover,"		GS	1893	Words by John Kendrick Bangs. No. 1 in Five songs for mezzo soprano. "To Madeline."
In May time "And its hie for the May,"		JC	1899	Words by S. H. Wescott. "To I. Preston Taylor, Esq., Brooklyn, N. Y."
In the woods at early morn See: Don Munio				
In thy dreams "If in thy dreams,"	67,2	GR	1874	Words translated from the German by J. S. Dwight according to composer's notation. No. 2 in Five songs for soprano. The original manuscript includes accompaniment for string quintet.

Title	Opus	Publisher	Date	Remarks
A life-picture "From blue to red,"		GS	1904	Words by Clarence Umbry. No. 6 in *Seven songs for baritone or contralto*. "To H. B. Jewett, West Orange, N. J."
Love's remorse "Love was true to me,"		GS	1893	Words by Boyle O'Reilly. No. 2 in *Five songs for mezzo soprano*. "To Madeline."
The merry brown thrush "There's a merry brown thrush,"		GS	1883	Words by Lucy Larcom.
Morningland "So near the goal, so near,"	76,1	GS	1877	Author not mentioned. No. 1 in *Five songs for alto or baritone*. "To Lyman Wheeler, Esq., Boston, Mass."
My dream "A haze obscures the darkening earth,"		GS	1904	Author not mentioned. No. 4 in *Seven songs for baritone or contralto*. "To my wife."

Title	Opus	Publisher	Date	Remarks
The night is calm and cloudless See: Golden Legend				
Now I'll get a wife See: Deseret				
Serenade See: Deseret				
Shadowland "Could we but know,"	79,2	GS	1878	Words by Edmund C. Stedman. No. 2 in Five songs for tenor or soprano. "To the Poet."
The shadows deepen on the castle walls See: Don Munio				
The silent world is sleeping	79,4	GS	1878	Words by Edmund C. Stedman. No. 4 in Five songs for tenor or soprano. "To the Poet."
The skylark's song "Heh, laddie, hark,"		JC	1896	Words by John Bennett. "To the poet John Bennett, Esq., Charleston, S. C."

Title	Opus	Publisher	Date	Remarks
Spring song "It was a lover and his lass,"		GS	1904	Words from Shakespeare's As You Like It, act V, scene 4. No. 1 in Seven songs for baritone or contralto. "To Rowley Phillips, Brooklyn, N. Y."
Spring song "Odors sweet the winds are bringing,"	76,2	GS	1877	Author not mentioned. No. 2 in Five songs for alto or baritone. "To Lyman Wheeler, Esq., Boston, Mass."
Spring's awakening "The wind was chill in the street,"		GS	1893	Words by Mary E. Blake. No. 4 in Five songs for mezzo soprano. "To Madeline."
Storm and sunshine "Low hung the heavy clouds,"	76,5	GS	1877	Words by Margaret Eytinge. No. 5 in Five songs for alto or baritone. "To Lyman Wheeler, Esq., Boston, Mass."
Sunset "Look off dear love,"	76,4	GS	1877	Words by Sidney Lanier. No. 4 in Five songs for alto or baritone. "To Lyman Wheeler, Esq., Boston, Mass."

Title	Opus	Publisher	Date	Remarks
The sunset's smile had left the sky	36,3	GS	1868	Words by Elizabeth Akers. No. 3 in Three songs for mezzo soprano.
The tempest "The tempest rages wild and high,"	41	GS	1870	Words by Adelaide A. Procter. Re-issued in 1904 as No. 5 in Seven songs for baritone or contralto with the following dedication: "To Arthur Claasen, Brooklyn, N. Y."
Thou art mine	79,1	GS	1878	Words by Edmund C. Stedman. No. 1 in Five songs for tenor or soprano. "To the Poet."
Through the woods See: Deseret				
'Twas on a Sunday morning	67,3	GR	1874	Words by Charles Swain. No. 3 in Five songs for soprano. The composer's manuscript includes accompaniment for string quintet.
Until God's day "A little while to walk with you, my own,"		GS	1901	Author not mentioned. "To my wife."

Title	Opus	Publisher	Date	Remarks
The village blacksmith "Under a spreading chestnut tree the village smithy stands,"		AS	1893	Poem by Henry W. Longfellow. "To Mr. Frederic Reddall, Brooklyn, N. Y."
What's your opinion? "'Tis my belief that if you show,"	67,4	GR	1874	Words by Charles Swain. No. 4 in Five songs for soprano. Composer's manuscript includes accompaniment for string quintet.
When life hath sorrow found	87,5	GS	1881	Words by Charles Swain. No. 5 in Five songs for baritone. "To Geo. Henschel, Esq."
When the heart is young "O merry goes the time,"	67,5	GR	1874	Words by Charles Swain. No. 5 in Five songs for soprano. Composer's manuscript includes accompaniment for string quintet.
Where are the swallows fled?	36,1	GS	1868	Words by Adalaide A. Procter. No. 1 in Three songs for mezzo soprano.
Where can my gallant brother be? See: Deseret				

Title	Opus	Publisher	Date	Remarks
Where did you come from baby dear?		GS	1879	Words by George MacDonald. "To my little namesake, Dudley B. Jewett."
Where the lindens bloom "Come, come, come, beloved,"	87,1	GS	1881	Words by Francis Bennoch. No. 1 in Five songs for baritone. "To Geo. Henschel, Esq."
Why love is king "Love's breath was cold,"		GS	1900	Words by Frank Lawrence Jones.
Within my chamber See: Don Munio				

Sacred Songs

Title	Opus	Publisher	Date	Remarks
Acquaint thyself with Him		GS	1905	Text from Job XXII. Organ accompaniment. No. 1 in *Two sacred duos for soprano and tenor*.
Ave Maria	15	WP	1866	Latin text with piano accompaniment. "Composed for and sung by Mlle. Parepa." According to the notation in Buck's *List*, the orchestral parts for this work were destroyed in the Chicago fire.
Ave Maria	67,1	GR	1874	Latin and English text. Manuscript copy with string quintet accompaniment in the Boston Public Library contains the following notation: "Gift from A. A. Brown Estate, Dec. 2, 1916." The published version with piano accompaniment is No. 1 in *Five songs for soprano*. "To Mrs. J. M. Osgood."

Title	Opus	Publisher	Date	Remarks
Be of good comfort		GS	1905	Text from Apocrypha, Tobit XIII:14, 16, 18. Latin and English text. "To the Rev. E. P. Parker, D. D., Hartford, Conn." Organ accompaniment.
Beati qui diligunt te (Blessed are they)	91,2	GS	1882	Text from the Apocrypha, Tobit XIII:14, 16, 18. Latin and English text. "To the Rev. E. P. Parker, D. D., Hartford, Conn." Organ accompaniment.
Bells of Easter-tide "Hark, hark, hark! from the far church tower they ring,"		JC	1903	Words by W. H. Gardner. Solo with optional chorus. Piano or organ accompaniment.
Crossing the bar		GS		Not located. Listed as a sacred song in the Schirmer Bibliography.

Title	Opus	Publisher	Date	Remarks
Fear not ye, O Israel!		GS	1889	Text from Jeremiah, XXXI:6-16 etc. Piano or organ accompaniment.
The hour of prayer	2,1	SG	186?	No. 1 in Three songs.
How long, O Lord, wilt Thou forget me See: The Triumph of David				
I will lay me down in peace See: The Triumph of David				
Judica me, Deus! (Judge me, O God!	91,3	GS	1882	Text from Psalm XLIII. Latin and English text. "To the Rev. E. P. Parker, D. D., Hartford, Conn." Organ accompaniment.
Light of the better morning		GS	1886	Author not mentioned. No. 3 in Three sacred songs for alto. "To Mrs. D. C. Robinson, Elmira, N. Y." Piano accompaniment.

Title	Opus	Publisher	Date	Remarks
The Lord is my light (Sacred duet)		GS	1889	Text from Psalm XXVII:1, 5, 6, and Job XXXIII:15-16. Piano or organ accompaniment.
My pilgrimage "Trustingly, trustingly, Jesus,"		GS	1886	Words by the Rev. Horatius Bonar, D. D. No. 1 in Three sacred songs for alto. "To Mrs. D. C. Robinson, Elmira, N. Y." Piano or organ accompaniment.
My Redeemer and my Lord See: Golden Legend				
The night song of Bethlehem "Night hath enshrouded Bethlehem's plain,"		GS	1903	Words by the composer. "To my friend Elijah Robinson Kennedy, Brooklyn, N. Y." Piano or organ accompaniment.
O come hither and behold the works of the Lord See: Forty-Sixth Psalm				
O quae auditis (O ye that hear)	91,1	GS	1882	Text from the Apocrypha, Esdras II:34-37. Latin and English text. "To the Rev. E. P. Parker, D. D., Hartford, Conn." Organ accompaniment.

Title	Opus	Publisher	Date	Remarks
O Savior of the world (Offertory)		GS	1901	Words by the composer. "To Mrs. Frederic C. McLewee, Brooklyn, N. Y." Organ accompaniment.
One sweetly solemn thought		GS	1889	Words by Phoebe Cary. "To Mrs. E. J. Grant, Brooklyn, N. Y." Piano or organ accompaniment.
Remember now thy Creator (Offertory)		GS		Text from Ecclesiastes XII:1-8. "To my friend Mr. Daniel Wescoat, Brooklyn, N. Y." Organ accompaniment.
Salve Regina	18	LH	1869	Latin text. "To Thos. Goodwillie, Esq., Chicago." According to Buck's List, the orchestral score and parts to this work were destroyed in the Chicago fire. The edition with organ accompaniment was re-issued in 1874 by Oliver Ditson.

Title	Opus	Publisher	Date	Remarks
Through peace to light "I do not ask O Lord,"		GS	1886	Words by Adelaide A. Procter. No. 2 in Three sacred songs for alto. "To Mrs. D. C. Robinson, Elmira, N. Y." Piano or organ accompaniment.
The Virgin's lullaby See: Coming of the King				

Anthems, Canticles, and Hymns

Title	Opus	Publisher	Date	Remarks
The Alleluiatic Sequence. See: The strain upraise Alleluia!				
Arise! Shine! for thy light is come (E^{b}Maj.)	53,6	OD	1871	
Art thou weary? (E^{b}Maj.)	89,4a	GS	1881	
As it began to dawn toward the first day of the week (E^{b}Maj.)	72,3	GS	1876	"To S. P. Warren, Esq., Organist of Grace Church N. Y."
Ave Maria See: *Don Munio*				
Be still, then, and know that He is God See: *Forty-Sixth Psalm*				
Behold the Lamb of God (F Maj.)		OD	1871	
Bells at Easter-tide (C Maj.)		JC	1903	Text by W. H. Gardner.
Benedic anima (D Maj.)	47,6	GS	1870	
Benedic anima (E^{b}Maj.)	88,2	GS	1881?	Not located.
Benedictus (A Maj.)	45,5	GS	1870	

Title	Opus	Publisher	Date	Remarks
Benedictus (E Maj.)	60,2	GR	1872	
Benedictus (No. 4) (G Maj.)	89,2	GS	1881	"To the Rev. Chas. H. Hall, D. D., Church of the Holy Trinity, Brooklyn, N. Y."
Benedictus (No. 2) (C Maj.)		GS	1891	"To My Wife" Founded upon the 8th Gregorian tone according to composer's notation.
Blessed are the dead (D^{b}Maj.)		OD	1864	
Blessed be the Lord God See: Benedictus				
Bonum est (B^{b}Maj.)	31,2	GS	1868	
Bonum est (G Maj.)	47,3	GS	1870	
Bonum est (E^{b}Maj.)	64,2	GR	1873	
Bonum est (A^{b}Maj.)	82,1	GS	1879?	Not located.
Bread of the world, With: My faith looks up to Thee (F Maj.)	43,7a	GS	1869	
Brightest and best of the sons of the morning (C Maj.)	16	OD	1864	Text by Reginald Heber.

Title	Opus	Publisher	Date	Remarks
Cantate Domino (C Maj.)	34,1	GS	1868	
Cantate Domino (G Maj.)	47,5	GS	1870	
Cantate Domino (No. 3) (B^bMaj.)	88,1	GS	1881	
Christ our Passover (Easter Anthem No. 1) (C Maj.)	29	GS	1868	
Christ our Passover (Easter Anthem) (B^bMaj.)	46	GS	1870	"To Dr. Clare W. Beames, New York."
Christ the Lord is risen (A Maj.)	43,5	GS	1869	
Christmas Hymn See: Coming of the King, Hark! what mean those holy voices?				
Come ye disconsolate (F Maj.)	43,8	GS	1869	"To my friend, A. P. Phelps, Esq., Hartford, Ct."
Coming of the King (A Christmas Processional) (C Maj.)		WP	1885	Words from the German of Tholuck, according to composer's annotation.
Communion Hymn See: Bread of the world,				

Title	Opus	Publisher	Date	Remarks
Crossing the bar (B^{b}Maj.)		GS	1899	The four-part arrangement was made from a solo arrangement by the composer. Poem is by Lord Tennyson.
Darkly rose the guilty morning (Lenten Anthem) (A Min.)	33	GS	1868	
Day of wrath (Dies irae) (D Min.)	43,4	GS	1869	
Dedication Anthem See: Sing Hosanna in the highest				
Deus Misereatur (E^{b}Maj.)	31,3	GS	1868	
Deus Misereatur (D Maj.)	47,6	GS	1870	
Deus Misereatur (A^{b}Maj.)	82,2	GS	1879?	Not located.
Dies Irae See: Day of wrath				
Easter Anthem See: Christ our Passover				
Easter Hymn See: Christ the Lord is risen				
Evening Hymn See: God who madest earth and heav'n				

Title	Opus	Publisher	Date	Remarks
Festival Benedictus See: Benedictus				
Festival Te Deum See: Te Deum				
Give unto the Lord, O ye mighty! (G Maj.)	53,3	OD	1871	
Gloria in excelsis (B^bMaj.)	31,1	GS	1868	
God be merciful unto us See: Deus misereatur				
God is our refuge and strength. From: Forty-Sixth Psalm				
The God of Abraham praise (C Maj.)	53,1	OD	1871	The text is Hymn 152 in Episcopal Common Praise.
God who madest earth and Heav'n, (Evening Hymn) (E Maj.)	54,6	OD	1871	Hymn 18 in Hymns Ancient and Modern.
Grant to us Thy grace (D Min.)		GS	1904	Also contains Latin text Requiem aeternum. "To Gerrit Smith, N. Y. C."
Hail to the Lord's anointed (E^bMaj.)	43,3	GS	1869	

Title	Opus	Publisher	Date	Remarks
Hark! A thrilling voice is sounding. With: Savior, source of every blessing	43,2a		1869?	Not located.
Hark! Hark! my soul (B^{b}Maj.)	53,2	OD	1871	Hymn 623 in Hymns Ancient and Modern.
Hark! What mean those holy voices? (Christmas Hymn) With: There were Shepherds (B^{b}Maj.)	32,2	GS	1868	
He shall come down like rain (F Maj.)	53,4	OD	1871	Text from Psalm LXXII.
I will call upon Thee (A^{b}Maj.)	54,3	OD	1871	Text from Psalm XVII.
I will lift up mine eyes (E^{b}Maj.)	6,2	OD	1864	
In thankful hymns ascending See: Don Munio				
It is a good thing See: Bonum est				
Jerusalem! high tower thy glorious walls	89,4c		1881?	Not located.
Jesus how sweet (Evening Hymn) See: Don Munio				

Title	Opus	Publisher	Date	Remarks
Jubilate Deo (D Maj.)		OD	1864	"W. T. Strickland, Esq."
Jubilate Deo (E^{b}Maj.)	25,4	GS	1868	
Jubilate Deo (A Maj.)	45,4	GS	1870	
Jubilate Deo (C Maj.)	53,2	GR	1871	"To John S. Dunlap, Esq., Boston, Mass."
Kyrie Eleison (Seven Responses) (A^{b}Maj.)	89,3	GS	1881	
Lenten Anthem See: Darkly rose the guilty morning				
The Lord is King (B^{b}Maj.)	6,3	OD	1864	
Lord, now lettest thou thy servant depart in peace See: Nunc dimittis				
The Lord of hosts See: Forty-Sixth Psalm				
Magnificat (No. 1) With: Nunc dimittis (C Maj.)		GS	1887	
Magnificat (No. 2) With: Nunc dimittis (B^{b}Maj.)		GS	1887	
Magnificat (No. 3) With: Nunc dimittis (A Maj.)		GS	1887	

Title	Opus	Publisher	Date	Remarks
Make wide thy portals life, behold See: Coming of the King				
My faith looks up to Thee With: Bread of the world (E^bMaj.)	43,7b	GS	1869	
My soul doth magnify the Lord See: Magnificat				
The night song of Bethlehem (A Min.)		GS	1903	Also contains Latin text, "Et in terra pax." "To my friend Elijah Robinson Kennedy, Brooklyn, N. Y."
Now from the sixth hour there was darkness (C Min.)	72,2	GS	1876	St. Matthew XXVII:45-51. "To John H. Cornell, Esq."
Nunc dimittis (No. 1) With: Magnificat (C Maj.)		GS	1887	
Nunc dimittis (No. 2) With: Magnificat (B^bMaj.)		GS	1887	
Nunc dimittis (No. 3) With: Magnificat (A Maj.)		GS	1887	

Title	Opus	Publisher	Date	Remarks
O be joyful in the Lord See: Jubilate Deo				
O clap your hands all ye people (B^bMaj.)	54,2	OD	1871	Text from Psalm XLVII.
O come let us sing unto the Lord See: Venite				
O God, the protector (Quartett a canone) (B^bMaj.)	50	LH	1870	This was composed as a quartet. "To Geo. W. Lyon, Esq."
O holy, holy, holy, Lord (E Maj.)	46,6	GS	1870	
O how amiable are thy dwellings (D Maj.)		OD	1864	
O Lord, rebuke me not (G Maj.)	54,1	OD	1871	Text from Psalm VI.
O Lord Thou art my God; I will exalt Thee (C Min.)	54,5	OD	1871	
O praise God in his holiness (F Maj.)	54,4	OD	1871	Text from Psalm CL Composer's note: "Founded upon the 8th Gregorian Tone as a Cantus Firmus."
O sing unto the Lord a new song See: Cantate Domino				

Title	Opus	Publisher	Date	Remarks
O thou afflicted, tossed with the tempest (E Min.)	53,5	OD	1871	Text from Isaiah LIV.
O Zion that tellest good tidings (Christmas Anthem) (D Maj.)	48	GS	1870	
Out of the deep (D Min.)	6,5	OD	1864	
Peace, troubled soul (D^{b}Maj.)	1	OD	1864	This composition is written for only three voice parts: soprano, alto, and baritone.
Praise the Lord O my soul See: Benedic, anima				
Rock of ages	65,3	GR	1873	Not located.
Savior, source of every blessing With: Hark! A thrilling voice is sounding.	43,2b		1869?	Not located.
Seven offertory sentences	13	WP	1867	"To my friend Geo. Wm. Warren of Brooklyn, N. Y."
Short Te Deum See: Te Deum				
Sing alleluia forth in duteous praise (B^{b}Maj.)	65,1	OD	1873	Episcopal Common Praise, Hymn 432.

Title	Opus	Publisher	Date	Remarks
Sing hosanna in the highest (Dedication Anthem) (C Maj.)		GS	1906	Uses the chorale melody "St. Ann's." "To Mrs. Julia F. Boyce."
The strain upraise, alleluia (The Alleluiatic Sequence) (F Maj.)	43,1	GS	1869	
Te Deum (B^bMaj.)	25,2	GS	1868	"To D. N. Hood, Esqr., Chicago, Ill."
Te Deum (No. 4) (C Maj.)	58,1	GR	1872	"To John H. Stickney, Esq., Boston, Mass."
Te Deum (No. 5) (B Min.)	60,1	GR	1872	"To the Hon. J. P. Putnam, Boston."
Festival Te Deum (D Maj.)	45,3	GS	1870	"To my friend Louis Gundlach, Esq., Hartford, Conn."
Festival Te Deum (No. 7) (E^bMaj.)	63,1	GR	1873	
Festival Te Deum (No. 8) (G Maj.)	89,1	GS	1881	"To the Rev. Chas. H. Hall, D. D. Church of the Holy Trinity, Brooklyn, N. Y."
Festival Te Deum (No. 9) (C Maj.)		GS	1891	Composer's annotation: "Founded upon the 8th Gregorian Tone." "To my wife Per conjugium annos XXV feliciter servatum Deum laudandum."

Title	Opus	Publisher	Date	Remarks
Short Te Deum (D Maj.)	45,2	GS	1870	
Short Te Deum (No. 6) (E^bMaj.)	61,1	GR	1873	"To S. A. Bancroft, Esq., Organist of Emmanuel Church, Boston, Mass."
There is a river, See: Forty-Sixth Psalm				
There were shepherds (Christmas Anthem) With: Hark! what mean those holy voices (C Maj.)	32,1	GS	1868	
Thou wilt keep him in perfect peace (F Maj.)	6,1	OD	1864	
Unto us a child is born See: Coming of the King				
Venite (E^bMaj.)	25	GS	1868	
Venite (A Maj.)	45,1	GS	1870	
We praise thee O God See: Te Deum				
When the Lord turned again the captivity of Zion (D^bMaj.)	6,4	OD	1864	
When thro' the torn sail,	89,4b	GS	1881	Not located.

Choruses for Men's Voices (Sacred and Secular)

Title	Opus	Publisher	Date	Remarks
Annie Laurie "Maxwelton's banks are bonnie,"		GS	1882	No. 3 of Three Scotch songs harmonized by Buck.
At midnight	55,4	OD	1872	Author not mentioned. No. 4 in Six songs for male voices. "To the Apollo Club, Boston."
At sea See: Golden Legend				
Ave Maria	9			According to the composer's notation, this composition included a soprano solo and orchestral accompaniment. In Buck's List the score and parts were among the works destroyed in the Chicago fire.
Battle hymn See: Don Munio				
Blue bells of Scotland "O where, and O where is your highland laddie gone,"		GS	1882	No. 2 of Three Scotch songs harmonized by Buck.
Come in the stilly night	55,3	OD	1872	Author not mentioned. No. 3 in Six songs for male voices. "To the Apollo Club, Boston."

Title	Opus	Publisher	Date	Remarks
Concert waltz "O come, and join our dance,"	69,1	GR	1875	Author not mentioned. No. 1 in Five four-part songs for male voices. This piece was originally published singly as Buck's Op. 56 with the following dedication: "Composed for and dedicated to the Temple Quartette of Boston."
Die linden Luffe sind erwacht	3,4			Unpublished. No. 4 in Vier Lieder für Männerstimmen. According to Buck's List the manuscript was destroyed in the Chicago fire.
Good night "Now good night!"	69,4	GR	1875	Author not mentioned. No. 4 in Five four-part songs for male voices.
Gute Nacht	3,3			Unpublished. No. 3 in Vier Leider für Männerstimmen. According to Buck's List the manuscript was destroyed in the Chicago fire.

Title	Opus	Publisher	Date	Remarks
Hail, thou vintage See: *Golden Legend*				
Hark! The trumpet calleth. (Vocal march)	69,3	GR	1875	Author not mentioned. No. 3 in *Five four-part songs for male voices*.
Huzza! (Wine song) "Come brothers fill the jovial glass,"	55,1	OD	1872	Author not mentioned. No. 1 in *Six songs for male voices*. "To the Apollo Club, Boston."
In absence "Watch her, kindly stars,"	55,2	OD	1872	Words by Phoebe Cary. No. 2 in *Six songs for male voices*. "To the Apollo Club, Boston."
In memoriam "Fair are these houses,"	92,3	GS	1883	Words by B. K. Phelps. No. 3 in *Five four-part songs*. "To David Blakeley, Esq." Re-issued with German text by C. A. Klemm in 1906.

Title	Opus	Publisher	Date	Remarks
In vocal combat		GS	1894	This piece is an arrangement of Balfe's "Then you'll remember me," and J. P. Knight's "Rocked in the cradle of the deep." The songs are presented singly at first, then combined. "To the Brooklyn, N. Y. Apollo Club."
Lead, kindly light	69,5	GR	1875	Author not mentioned. No. 5 in Five four-part songs for male voices.
Liebessehnen "Schaut auf sie herab,"		CK	1906	Words from the English of Phoebe Cary. This composition was added to the five compositions of Op. 96 which were translated into German and published in 1906 in the following collection: Sechs lieder für männerchor.
Mein Vaterland	3,2			Unpublished. No. 2 in Vier Leider für Männerstimmen. According to Buck's List the manuscript was destroyed in the Chicago fire.

Title	Opus	Publisher	Date	Remarks
On the sea "When the cloud-wrack is torn,"	92,4	GS	1883	Author not mentioned. No. 4 in Five four-part songs. Re-issued with German text (Auf der See) by C. A. Klemm, in 1906. "To David Blakeley, Esq."
On tree top high	55,5	OD	1872	Author not mentioned. No. 5 in Six songs for male voices. "To the Apollo Club, Boston."
Our motto			1895	Unpublished. Composed by Buck for the Apollo Club of Brooklyn.
Robin Adair "What's this dull town to me?"		GS	1882	No. 1 of Three Scotch songs harmonized by Buck.
She is mine "O'er my garden swiftly winging."	55,6	OD	1872	Author not mentioned. No. 6 in Six songs for male voices. "To the Apollo Club, Boston."

Title	Opus	Publisher	Date	Remarks
The signal resounds	92,5	GS	1883	Author not mentioned. No. 5 in Five four-part songs. Re-issued with German text (Schlachtgesang) by C. A. Klemm in 1906.
The song of the drum "The drum, the drum, the drum, follow the drum,"		GS	1902	Words anonymous from the "London Pall Mall Gazette," according to composer's notation.
The spring is come, huzza!	92,2	GS	1883	Author not mentioned. No. 2 in Five four-part songs. "To David Blakeley, Esq." Re-issued with German text (Frühlingslied) by C. A. Klemm in 1906.
The star of love "The flow'rets sleep,"	69,2	GR	1875	Author not mentioned. No. 2 in Five four-part songs for male voices.
A summer night "The weary day at last is closing,"		WP	1880	Words from the German of R. Reinick, according to the composer's notation.

Title	Opus	Publisher	Date	Remarks
Twilight "Out of the pearly gates,"	92,1	GS	1883	Words by Mary E. Blake. No. 1 in Five four-part songs. Re-issued with German text (Die dämmerung) by C. A. Klemm in 1906. "To the Apollo Club, Boston."
The warrior's death "Our war steeds neigh to seek the fray,"			1884	Unpublished. Composer's note: "Translated and arr. from L. Liebe." The composer's holograph is in the Library of Congress. Piano accompaniment.
Willst du von dem Lenze singen?	3,1			Unpublished. No. 1 in Vier Leider für Männerstimmen. According to Buck's List the manuscript was destroyed in the Chicago fire.

Choruses for Women's or Boys' Voices

Title	Opus	Publisher	Date	Remarks
Abu Ben Adhem		GS	1908	Words by Leigh Hunt. No. 1 in *Six three-part songs for women's or boys' voices*.
Bedtime "Last year my bedtime was at eight,"		GS	1906	Words by Burges Johnson. No. 5 in *Five three-part songs for women's or boys' voices*.
Birds gaily singing o'er us See: *Don Munio*				
Evening hymn "Shades of eve are falling,"		GS	1906	Words by the composer. No. 3 in *Five three-part songs for women's or boys' voices*.
The grasshopper and the ant "Joyous, throughout each summer day,"		GS	1908	Words paraphrased from the French of La Fontaine, by the composer. No. 3 in *Six three-part songs for women's or boys' voices*.
Laughtertown "Oh, show me the road to Laughtertown,"		GS	1906	Words by Kathrine D. Blake. No. 4 in *Five three-part songs for women's or boys' voices*.

Title	Opus	Publisher	Date	Remarks
Morning invocation "Hail to thy dawning		GS	1906	Words by the composer. No. 1 in *Five three-part songs for women's or boys' voices*.
On the sea "When the cloud-wrack is torn,"		GS	1908	Words by the composer. No. 5 in *Six three-part songs for women's or boys' voices*.
Pretty good world		GS	1906	Words anonymous from the Atlanta *Constitution*. No. 2 in *Five three-part songs for women's or boys' voices*.
Sanctus		GS	1908	Text from the *Vulgate*. No. 6 in *Six three-part songs for women's or boys' voices*.
Spring's welcome "O'er hill and dale what odours float!"		GS	1908	Words by the composer. No. 4 in *Six three-part songs for women's or boys' voices*.
Wanderer's night song "Over all mountain-tops is rest,"		GS	1908	Words from the German of Goethe, translated by the composer. No. 2 in *Six three-part songs for women's or boys' voices*.

Secular Choruses for Mixed Voices

Title	Opus	Publisher	Date	Remarks
Break! Break! Break!	10,5	WP	1869	Words by Lord Tennyson. No. 5 in Six four-part songs for soprano, alto, tenor, and bass. "To W. K. Bassford."
The dawn is breaking o'er us	10,1	WP	1869	Words by Thomas Moore. No. 1 in Six four-part songs for soprano, alto, tenor, and bass. "To W. K. Bassford."
Festival hymn "O peace! Upon thy soaring pinions."	57	OD	1872	Words by the composer. Composed for the "World's Peace Jubilee" of 1872 according to a notation on the music. The manuscript orchestral score and parts are in the Allen A. Brown collection of the Boston Public Library.

Title	Opus	Publisher	Date	Remarks
Hymn to music		GS	1877	Words translated from the German by Charles J. Sprague. "Composed for the St. Cecilia Vocal Society of Brooklyn, N. Y." The composition contains divided alto, tenor and bass parts.
It is the lot of friends to part See: *Don Munio*				
The night is calm and cloudless See: *Golden Legend*				
Quick! We have but a second	10,3	WP	1869	Words by Thomas Moore. No. 3 in *Six four-part songs for soprano, alto, tenor, and bass.* "To W. K. Bassford."
Shine our stars	10,4	WP	1869	Words by Thomas Moore. No. 4 in *Six four-part songs for soprano, alto, tenor, and bass.* "To W. K. Bassford."

Title	Opus	Publisher	Date	Remarks
Song of the flag			1894	Words by Richard Burton (Trinity College, class of 1859). The song was written by Buck and Burton for the raising of the flag on the campus of Trinity College, June 27, 1894. The Case, Lockwood, and Brainard Co. are listed as publishers of the song, and the copyright was held by J. J. McCork.
The weary day at last is closing (Serenade)	10,6	WP	1869	Words from the German of Robert Renick. No. 6 in *Six four-part songs for soprano, alto, tenor, and bass*. "To W. K. Bassford."
When evening shades are falling	10,2	WP	1869	Words by Thomas Moore. No. 2 in *Six four-part songs for soprano, alto, tenor, and bass*. "To W. K. Bassford."

Secular Cantatas for Men's Voices

Title	Opus	Publisher	Date	Remarks
Bugle song		GS	1891	From "Princess" by Lord Tennyson. According to the publisher, accompaniment parts for reed-organ, flute, string quintet, and two cornets were available. "To William Jarvie, Esq., Brooklyn, N. Y."
Chorus of spirits and hours	90	GS	1882	From "Prometheus Unbound" by Percy B. Shelley. Solo part for tenor. According to the publisher, accompaniment parts for flute, string quintet, and reed organ were available. "To my friend Mr. Joseph Mosenthal."
King Olaf's Christmas	86	GS	1881	From the "Saga of King Olaf" by Henry W. Longfellow. Solo parts for tenor and baritone. According to the publisher, accompaniment parts for reed organ and string quintet were available. "To my friend A. E. Sumner, M. D., Brooklyn, N. Y."

Title	Opus	Publisher	Date	Remarks
The nun of Nidaros	83	GS	1879	From the "Saga of King Olaf" by Henry W. Longfellow. Solo part for tenor. The piano score contained the notation that orchestral parts could be obtained from the publisher. "To W. B. Leonard, Esq., Brooklyn, N. Y."
Paul Revere's ride		GS	1898	Poem by Henry W. Longfellow. Solo parts for tenor and baritone. According to the publisher, orchestral parts for flute, 2 clarinets, 2 horns (optional cornets), strings, and piano were available. "To the Apollo Club of Boston, Mass."
The voyage of Columbus (Reise des Columbus)		GS	1885	English and German text by the composer. According to the publisher's notation, orchestral parts were available. A full score of this composition is in the New York Public Library.

Sacred Services and Cantatas for Mixed Voices

Title	Opus	Publisher	Date	Remarks
Christ, the victor		GS	1896	Text by the composer.
Coming of the King		GS	1895	Words by the composer.
				"To A. Augustus Low, Esq., Brooklyn, N. Y."
Communion service in C		GS	1893	The *Communion service* consists of musical settings of miscellaneous Mass movements, Canticles, and hymns interspersed in a spoken service.
				"To Mrs. E. J. Grant, Brooklyn, N. Y."
Easter morning	21	HT	1865	Words from the German of Emanuel Geibel according to the composer's annotation.
				Originally, orchestral parts were available for the cantata; however, according to Buck's *List*, they were destroyed in the Chicago fire.
				"To Rev. Wm. Crosswell Doane, Hartford, Conn."
Forty-sixth Psalm	20			According to Buck's *List* the manuscript was destroyed in the Chicago fire and the Op. 57 version was a completely new composition.

Title	Opus	Publisher	Date	Remarks
Forty-sixth Psalm	57	OD	1872	Words adapted from Psalm XLVI by the composer. The holograph orchestral score and parts are in the Allen A. Brown Collection at the Boston Public Library. "To Dr. J. Baxter Upham, Boston, Mass."
A midnight service for New Year's Eve		GS	1880	The Service consists of various musical settings of liturgical and sacred texts interspersed in a spoken service.
The story of the cross (A Lenten cantata)		GS	1892	Text by the composer. "To Geo. Foster Peabody, Esq."
The triumph of David		GS	1892	Text by the composer. The holograph vocal score is in the Library of Congress. "To Mrs. Edwin Beers, Brooklyn, N. Y."

Secular Cantatas for Mixed Voices and Orchestra

Title	Opus	Publisher	Date	Remarks
The centennial meditation of Columbia		GS	1876	Poem by Sidney Lanier. The cantata was written for the Centennial exposition in Philadelphia May 10, 1876. The composer's autograph manuscript of the full score is in the library of the Connecticut Historical Society in Hartford.
Golden Legend		GS	1880	The text is scenes from the "Golden Legend" of Henry W. Longfellow. The autograph manuscript of the full score is in the Library of Congress. "Respectfully dedicated to the poet."
Golden Legend (Selections published separately) 1. "I cannot sleep," (tenor) 2. "O gladsome light," (quartet--soprano, alto, tenor, bass) 3. "My Redeemer and my Lord," (soprano) 4. "The night is calm and cloudless," (soprano with chorus) 5. "Behold the hilltops all aglow," (duet--soprano,tenor)				

Title	Opus	Publisher	Date	Remarks
The legend of Don Munio	62	OD	1874	Buck adapted the text from the Spanish Papers of Washington Irving. The composer's autograph manuscript is in the Boston Public Library. "To Allen A. Brown, Esq., Boston, Mass."
Don Munio (Selections published separately) 1. Overture (piano-4 hands) 2. Bolero (piano-4 hands) 3. "Within my chamber," (soprano) 4. "In circle wide," (bass) 5. "Dews of the summer night," (duet--tenor and mezzo soprano) 6. "It is the lot of friends to part," (quartet--soprano, alto, tenor, and bass)	62	OD	1874	

Title	Opus	Publisher	Date	Remarks
Light of Asia		NE	1886	Words from "Light of Asia" by Edwin Arnold. The composer's autograph manuscript of the full score is in the library of the University of Colorado. "To Edwin Arnold, Esq."

Operas

Title	Opus	Publisher	Date	Remarks
Deseret			1880	Libretto by W. A. Croffut. The score to the comic opera has not been located. Croffut's holograph libretto is in the Library of Congress.
Deseret, Selections from 1. "Through the woods," (arietta for soprano) 2. "Where can my gallant brother be?" (duet, soprano and tenor) 3. "I'm cheerful and happy," (contralto) 4. "Serenade," (baritone) 5. "Frowning castles by the gliding Rhine," (tenor) 6. "O, now I'll get a wife," (baritone) 7. "Escaped, aye, free at last!" (soprano)		WP	1880	

Title	Opus	Publisher	Date	Remarks
Serapis		MS	1888	English and German text by the composer. Serapis was neither published nor performed. The libretto was printed privately by the composer in 1891. The autograph full score is in the Library of Congress. The autograph piano score is in the Boston Public Library.

Compositions for Organ

Title	Opus	Publisher	Date	Remarks
At evening (Idylle)	52	GS	1871	"To Dr. W. D. Anderson, New Haven."
Choral march (in canon form)		GS	1891	No. 4 in *Four tone pictures for the organ*.
Concert variations on the "Star spangled banner"	23	GS	1868	"To his friend Eugene Thayer."
Eighteen studies in pedal phrasing for the organ	28	GS	1868	A new and revised edition of Op. 28 was published by Schirmer in 1895.
Festival prelude See: *Vox organi*				
Grand sonata in E-flat	22	GS	1866	"To his friend Geo. E. Whiting, Organist of King's Chapel, Boston, Mass."
The holy night (Noel)		GS	1891	No. 3 in *Four tone pictures for organ*. "To Mr. J. H. Brewer, Brooklyn, N. Y."
Impromptu pastorale	27	GS	1868	"To Henry Fuller, Esq., Chicago, Ill.
On the coast		GS	1891	No. 2 in *Four tone pictures for the organ*. "To Mr. E. M. Bowman, Newark, N. J."
Rondo-caprice	35	GS	1868	"To John P. Morgan, Esq."

Title	Opus	Publisher	Date	Remarks
Second sonata for the organ (G minor)	77	GS	1877	"To H. Clarence Eddy, Chicago, Ill."
Six short chorale preludes Mear Old hundred Thatcher Federal street St. Ann's Dundee	49	SP	1871	According to Buck's List these chorale preludes were designed primarily as studies in pedal playing.
Sunshine and shadow		GS	1891	No. 1 in Four tone pictures for the organ. "To Mr. R. H. Woodman, Brooklyn, N. Y."
Triumphal march	26	GS	1868	"To J. H. Wilcox."
Variations on Foster's melody "Old folks at home"		WP	1888	"Composed for and dedicated to William Belden, Esq., New York."
Variations on "The last rose of summer"	59	GS	1877	"To H. R. Shelley, Esq., New Haven, Conn."
Variations on a Scotch air (Annie Laurie)	51	GS	1871	"To Mr. A. F. Gibson, Norwalk, Conn."
Vox organi		JM	1895	A collection of new music for the organ written for this work by composers of Europe and America.

Title	Opus	Publisher	Date	Remarks
Vox organi (continued)				The collection was edited by Buck, and for it he composed a piece entitled "Festival Prelude."
Wedding march	44	KP	1871	In Buck's List this composition is designated Op. 42.

Transcriptions for the Organ

Title	Opus	Publisher	Date	Remarks
Andante from Beethoven's sonata, opus 28		GS	1868	
Overture to *Martha* (Flotow)				Not located.
Overture to *Masaniello* (Auber)				Not located.
Overture to *Stradella* (Flotow)	39	GS	1868	
Overture to *William Tell* (Rossini)	37	GS	1868	
Pictures from the Orient (Schumann, Op. 66)	40	GS	1868	

Compositions for Piano

Title	Opus	Publisher	Date	Remarks
Introduction and rondo	7	HT	1865	"To my friend B. F. Leavens."
Midsummer fancies 1. In the woods 2. By the brookside 3. On the seashore	8	GS	1866	"To his friend S. B. Mills."
Scherzo-caprice	14	GS	1866	"To Miss Mary Louise Bartlett, Hartford, Conn."
Three Nocturnes 1. Reverie 2. Spring song 3. Farewell	4	HT	1866	"To my friend Henry Wilson, Hartford, Conn."
Winter pictures 1. Woodland scene 2. Sleigh bells 3. Echoes from the ballroom.	19	GS	1866	"To William Mason."

Miscellaneous Chamber Music

Title	Opus	Publisher	Date	Remarks
Concert variations on "The last rose of summer" (2 violins, 2 violas, and violoncello)	68		1875	Unpublished. The composer's autograph manuscript is in the Library of Congress. "For the Beethoven Quintette Club."
Introduction et scherzo-fantastique (2 violins, 2 violas, and violoncello)	66			Not located.
Romanza and scherzo (flute, 2 violins, viola, violoncello, and contrabass)			1883	Unpublished. The composer's autograph manuscript is in the Library of Congress. "Composed for the New York Philharmonic Club."
Three fantasias for clarionet and piano concertante 1. A minor 2. D minor 3. G minor	5			Not located.
Trio in G minor (violin, viola, and piano)	11			According to Buck's *List*, this composition was destroyed in the Chicago fire.

Compositions for Orchestra with Solo Instruments

Title	Opus	Publisher	Date	Remarks
Andante et allegro de Concert (solo piano and orchestra)	12			According to Buck's *List* this composition was destroyed in the Chicago fire.
Canzonetta et bolero (solo violin and orchestra)		MS	1887	The composer's autograph manuscript is in the Library of Congress. "A mon ami Ovide Musin, souvenir d'amitie par Dudley Buck." An edition with piano accompaniment was published by Schirmer in 1887.
Romanza (four French horns with orchestra)	71	MS	n.d.	The composer's autograph manuscript is in the Library of Congress.

Compositions for Orchestra

Title	Opus	Publisher	Date	Remarks
Culprit Fay overture	44		1870	The overture was based upon the poem "The Culprit Fay" by Joseph Rodman Drake. According to Buck's *List* the overture was to have been given by Thomas' orchestra; however, it was destroyed in the Chicago fire.
Festival overture on the American national air, "The Star Spangled Banner"		MS	n.d.	The composer's autograph manuscript is in the Library of Congress.
Marmion (Symphonic Overture)		MS	1880	According to the composer's notation, *Marmion* used Sir Walter Scott's poem for a literary program. Buck's sketches for *Marmion* are among the Buck family papers. The composer's autograph manuscript is in the Library of Congress.
Overture and bolero From: *Don Munio*				These pieces were frequently performed as orchestral pieces separate from the cantata.

Title	Opus	Publisher	Date	Remarks
Symphony in E-flat for grand orchestra	70			This work has not been located and was possibly never finished since Buck used the same opus number for another composition.

BIBLIOGRAPHY

Special Collections

The three-letter code has been adopted so that the various items within these collections which are mentioned in the footnotes may be easily identified or located.

AAB Allen A. Brown Collection. Boston: Music Division of the Boston Public Library.

The collection includes a number of Buck's holograph scores, a letter from Buck to A. A. Brown, several clippings, and other items which pertain to music in Boston during the time Buck was there.

JHB John Hayatt Brewer Papers. Brooklyn: Lafayette Avenue Presbyterian Church.

The Collection consists of scrapbooks which contain clippings and programs of musical events in which Brewer took part.

BFP Buck Family Papers. New Orleans, Louisiana: With the composer's grandson, Dudley Buck.

The collection includes clippings, published music, holograph compositions and sketches (see the List of Works), and over 350 letters, the majority of which is correspondence between the composer and his son.

FGG Frederick Grant Gleason Papers. Chicago: The Newberry Library.

The collection contains three letters from Buck to Gleason.

HHL Handel and Haydn Society Library. Boston: Handel and Haydn Society.

The collection includes programs of the Society's concerts, scrapbooks, clippings, and miscellaneous records.

FHJ Frances Hall Johnson Program Collection. Hartford, Connecticut.

The collection contains programs of musical events in Hartford from the middle of the 19th century to the early 20th century.

LIH Long Island Historical Society Library. Brooklyn: Long Island Historical Society.
The library contains programs, clippings, and other miscellaneous items filed under headings for the Apollo Club and Holy Trinity Church.

NEC New England Conservatory Library. Boston: New England Conservatory of Music.
The collection includes Conservatory programs, bulletins, and other records.

HRS Harry Rowe Shelley Papers. New York: Academy of Arts and Letters Library.
The collection contains ca. 200 items including 6 letters from Buck.

TTL Theodore Thomas Papers. Chicago: Newberry Library. Thomas' incoming letters include five from Buck to Thomas.

TTP Theodore Thomas Program Collection. Chicago: Newberry Library. Programs dated from September 21, 1871, to May 12, 1883.

TCF Trinity College Alumni Files. Hartford, Connecticut: Trinity College.
The alumni file contains various items relating to the composer from 1857-1910.

SPW Samuel P. Warren Papers. Washington, D. C.: The Library of Congress.
The collection contains 78 letters written to S. P. Warren, 19 of which are from Buck.

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